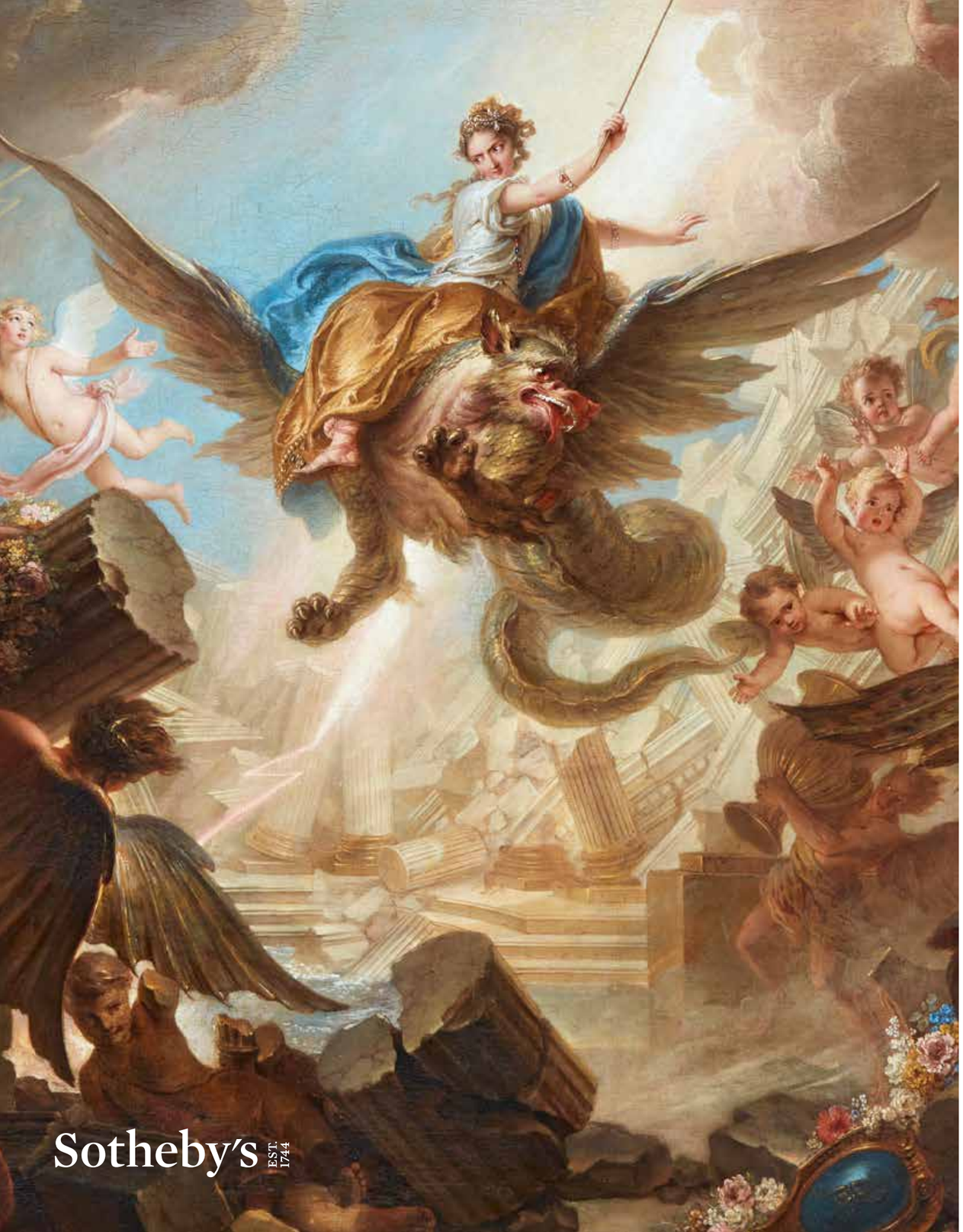

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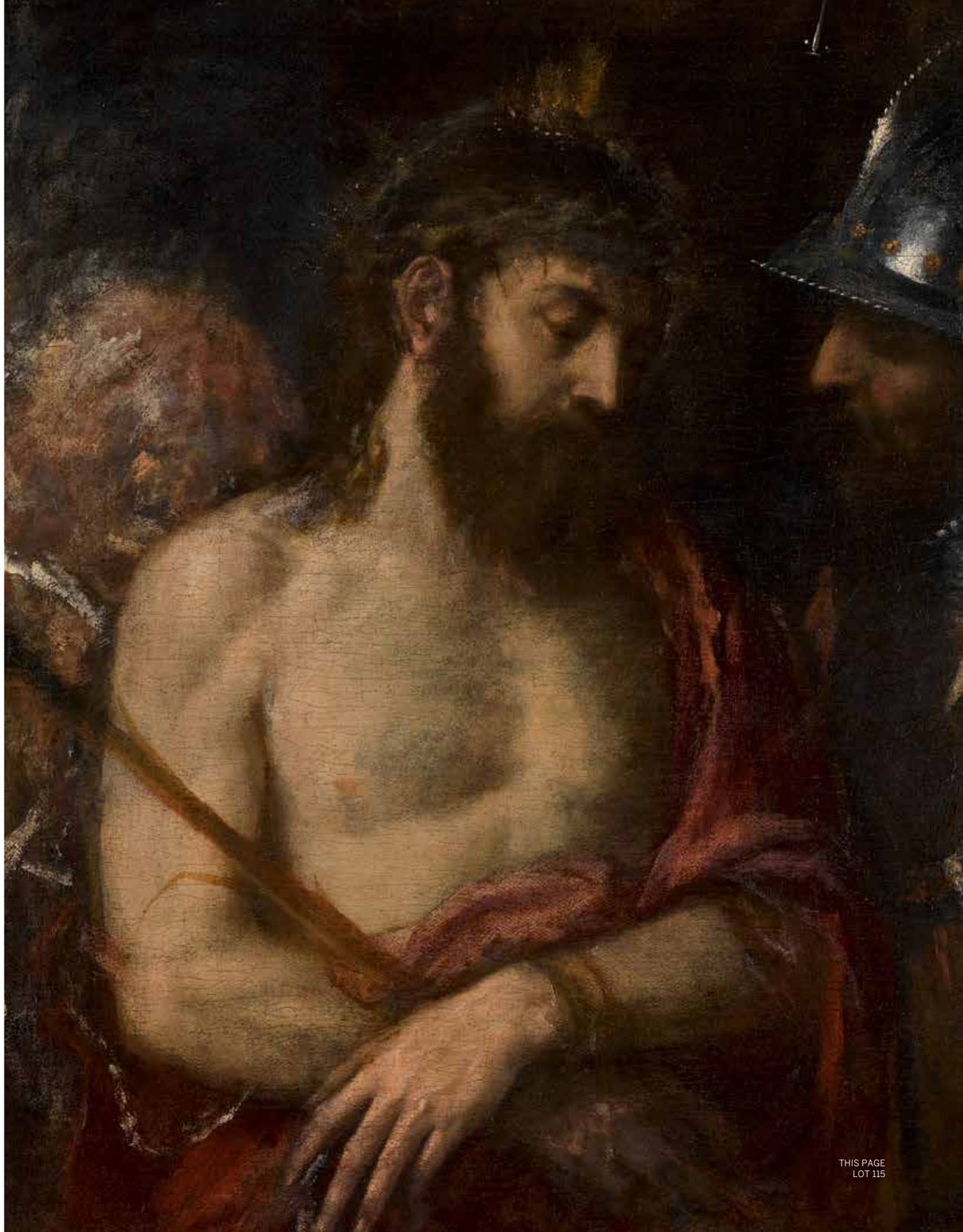

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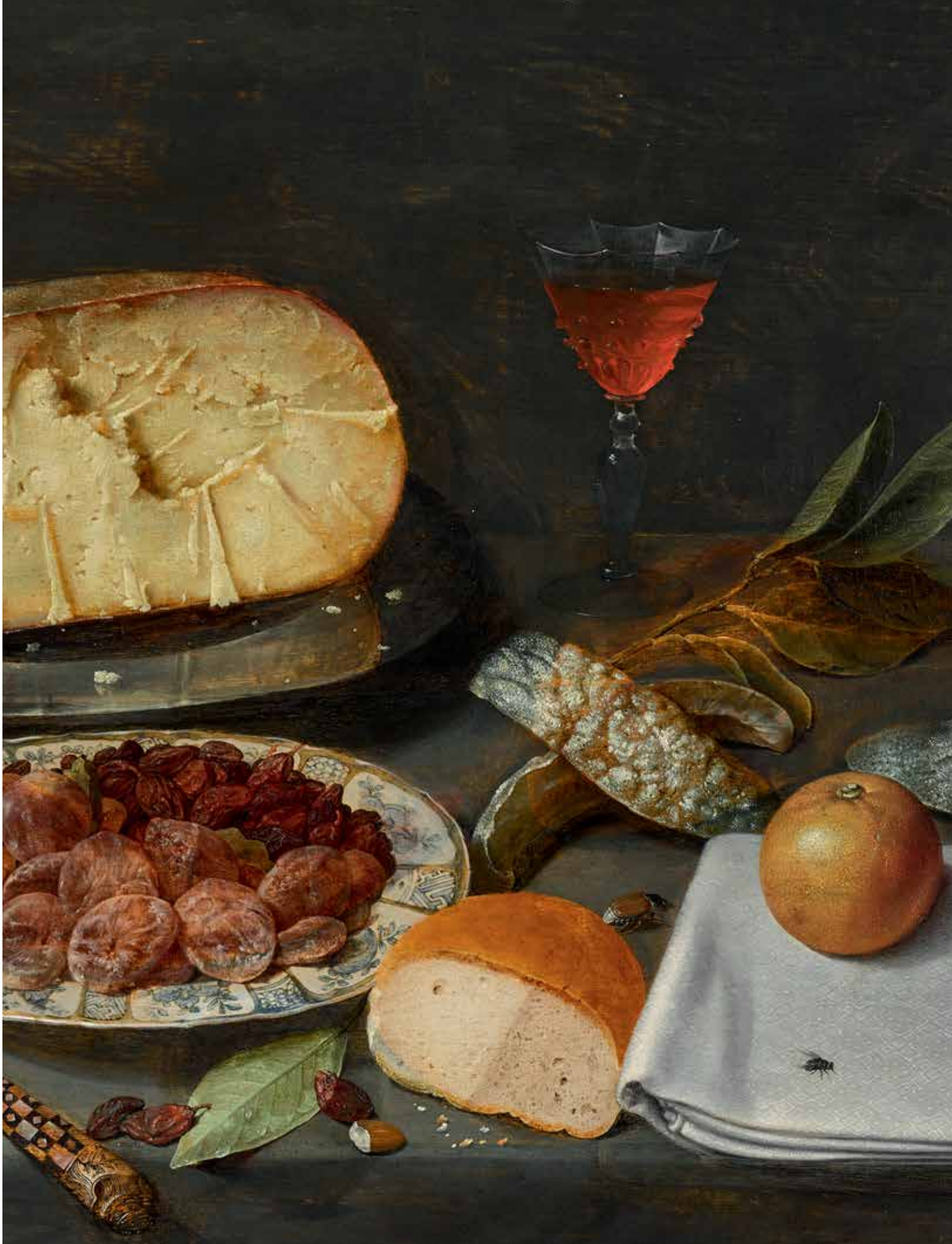

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FRIDAY 27 JANUARY
10 AM

THE EUROPEAN ART SALE PART I
FRIDAY 27 JANUARY
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101

ALESSANDRO ALLORI

Florence 1535 - 1607

Portrait of either Eleanora ("Dianora") di Toledo de' Medici or Virginia de' Medici

oil on copper

6⅝ by 5⅛ in.; 16.8 by 13.0 cm.

$ 40,000-60,000

PROVENANCE

Acquired by the present collector, 2012.

EXHIBITED

Paris, Musée Jacquemart-André, *Florence, Portraits à la cour des Médicis*, 11 September 2015 - 25 January 2016, no. 23.

LITERATURE

C. Beuzelin, in *Florence, Portraits à la cour des Médicis*, exhibition catalogue, C. Falciani (ed.), Paris 2015, p. 135, cat. no. 23, reproduced in color (as Dianora di Toledo de Medici).

The present lot in its frame.

The celebrated sixteenth-century court portraitist Alessandro Allori here portrays an elegant Florentine noblewoman in sumptuous finery, depicted with such verve as to render the portrait itself a precious *objet de vertu*. Each item she wears—from the gold-trimmed sheer partlet and cap-sleeve overdress, to the ample pearls and embroidered silk gown itself—is a luxurious article of craftsmanship. Allori captures with flair the sheen of the varied textures, which glisten on the copper support, making the portrait both a depiction and object of visual and material splendor.

Shown with alluring almond-shaped eyes and voluminous auburn hair, the sitter has been identified as either Eleonora ("Dianora") di Toledo the Younger (later de' Medici) (1553-1576) or Virginia de' Medici (1568-1615). Dianora was the only daughter of Don Garzia di Toledo and Vittoria d'Ascanio Colonna. Dianora's father was a Spanish nobleman and brother of Eleonora di Toledo, who in 1539 became Duchess of Florence when she married Duke Cosimo I de' Medici; Dianora's mother was niece of the renowned Roman poet, Vittoria Colonna. Born in Florence, Dianora was raised there by her aunt (and namesake) and uncle, who educated her within the court milieu.[1] Virginia was the daughter of Duke Cosimo and his second wife, Camilla Martelli, his longtime lover. Born out of wedlock, Virginia was only legitimized following her parents' wedding in 1570; in 1586, she married Cesare d'Este and moved from Florence to Modena.

We are grateful to Professor Carlo Falciani for endorsing the attribution to Alessandro Allori and to Adriana Concin for her assistance cataloguing this work.

[1] On Dianora's life and death at the hands of her husband, Pietro de' Medici (1554-1604), the youngest son of Eleonora and Cosimo, see G. Langdon, *Medici Women: Portraits of Power, Love, and Betrayal from the Court of Duke Cosimo I*, Toronto 2006, pp. 171-193.

Actual Size

102

MASTER OF THE SPINOLA ANNUNCIATION

Florence active circa 1310 - circa 1320

Nativity

tempera on panel, gold ground, in an engaged frame

8 by 6½ in.; 20.3 by 16.5 cm.

$ 2,000,000-3,000,000

PROVENANCE

Adolphe Stoclet (1871-1949), Palais Stoclet, Brussels, by 1930;
Thence by descent to his daughter, Raymonde Feron-Stoclet (1897-1963), Brussels, until at least 1956 (both the above as Giotto);
Anonymous sale, Zurich, Galerie Koller, 26 March 2004, lot 3009 (as Master of the Spinola Annunciation);
With Fabrizio Moretti, by March 2004 (as Master of the Spinola Annunciation);
From whom acquired by the present collector, by 2011 (2011.14) (as Master of the Spinola Annunciation).

EXHIBITED

London, Royal Academy of Arts, *Exhibition of Italian Art 1200-1900*, 1 January - 20 March 1930, no. 14 (as attributed to Giotto);
Antwerp, Musée Royal des Beaux-Arts, *La Madone dans l'Art*, 28 August - 14 November 1954, no. 37 (as Giotto);
New York, Metropolitan Museum of Art, on loan, 2004 - 2011 (as Master of the Spinola Annunciation);
Los Angeles, J. Paul Getty Museum; Toronto, Art Gallery of Ontario, *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300-1350*, 13 November 2012 - 16 June 2013, no. 35 (as Master of the Spinola Annunciation);
Paris, Musée Jacquemart-André, *La collection Alana: Chefs-d'oeuvre de la peinture italienne*, 13 September 2019 - 20 January 2020, no. 5 (as Master of the Spinola Annunciation).

This extraordinarily rare painting is by the Master of the Spinola Annunciation, an artist working in the visual idiom of Giotto, who adopted the latter's use of spatial clarity to convey narrative complexity. The panel originally formed part of a pictorial ensemble that included similarly-sized works depicting the *Annunciation* (fig. 1; formerly in the collection of the Genoese Spinola family, from where the artist's appellation derives), *Crucifixion* (fig. 2), and *Lamentation* (fig. 3). Together the panels most likely comprised a double-sided diptych or a laterally arranged quadriptych.[1] The format has yet to be fully resolved, but this panel originally backed the *Crucifixion*.

This composition, divided into three horizontal registers, abounds with anecdotal detail. At bottom, Joseph, appearing pensive with his head resting on his hand, sits cross-legged while a flock of sheep and goats graze at right. At center, the Madonna, outstretched on an expanse of embroidered red fabric, reaches toward the swaddled Christ, who lies in a simple wooden manger. An angel, an ox, and a horse survey the scene as two shepherds approach from the composition's right. In the upper tier, above the straw-thatched manger are three angels: one, with hands clasped in prayer, raises her head skyward, while the other two appear to be engaged in conversation, as if attempting to comprehend the miraculous birth of the Son of God they have just witnessed.

Fig. 1 Master of the Spinola Annunciation, *Annunciation*, tempera on panel, gold ground, Turin, private collection.

Fig. 2 Master of the Spinola Annunication, *Crucifixion*, tempera on panel, gold ground, Florence, Villa I Tatti.

Fig. 3 Master of the Spinola Annunciation, *Lamentation*, tempera on panel, gold ground, present whereabouts unknown, formerly Rome, Grassi collection.

The painting's attribution has changed over time with numerous experts advancing different artists. Roger Fry and Bernard Berenson initially ascribed it to Giotto, or an immediate follower. Richard Offner, in a 1937 lecture in Padua, connected the work with Pacino di Bonaguida.[2] Roberto Longhi later considered the *Nativity* an early work by Stefano Fiorentino, an artist later identified as Puccio Capanna by Pietro Scarpellini (later dubbed "Pseudo-Puccio Capanna" by Carlo Volpe[3]), and Miklós Boskovits associated the panel with an artist close to Jacopo del Casentino. Scholars including Gaudenz Freuler, Victor Schmidt, and Carl Strehlke, now agree on an attribution to the Master of the Spinola Annunciation, following Luciano Bellosi's initial proposal. Bellosi also first established the artist's *oeuvre*, which, in addition to the present devotional series, also comprises a *Madonna and Child* (Vatican, Pinacoteca Vaticana, inv. no. 176 (46)).

While the present work's attribution has been debated, its exceptionally high quality has never been in doubt. Writing on the occasion of the painting's inclusion in a 1930 exhibition at London's Royal Academy, the art critic Roger Fry extolled the panel, which he considered "one of the greatest revelations" of the show. Describing it as "one of the most precious masterpieces of the early fourteenth century....the work of a man who is not only a great draughtsman and designer but pre-eminently a painter," Fry lauded the unidentified artist's "rich, generous, sensual quality in the actual handling of the paint, that breath and absence of inhibiting scruple or meticulous craftsmanship which is the sign manual of the born painter."[4]

The work was formerly in the collection of the Belgian engineer and financier Adolphe Stoclet and his wife, Suzanne (d. 1949), housed in the Stoclet Palace, an Art Nouveau masterpiece in Brussels. Designed by Joseph Hoffmann, one of the era's leading artists, the home was a *Gesamtkunstwerk* of sorts and a showroom for the Stoclets' extensive collection, which included murals painted by Gustav Klimt.

[1] Certain scholars have also associated a *Madonna and Child* (Rome, Pinacoteca Vaticana, inv. no. 176) with the group.

[2] For Offner's lecture notes, see Bellosi 2015, p. 422.

[3] C. Volpe, *Il lungo percorso del 'dipingere dolcissimo e tanto unito*, Turin 1983, p. 272.

[4] Fry 1930, p. 78.

LITERATURE

P. Bautier, "I primitivi italiani della collezione Stoclet a Bruxelles," in *Cronache d'arte* 4 (1927), p. 313 (as Giotto);
Exhibition of Italian Art 1200-1900, exhibition catalogue, London 1930, p. 39, cat. no. 14 (as attributed to Giotto);
W. G. Constable, "Quelques aperçus suggérés par l'Exposition Italienne de Londres," in *Gazette des Beaux-Arts* 72, no. 1 (1930), p. 283, reproduced fig. 4 (as Giotto (?));
E.F. Edwards, "Primitives at Burlington House," in *Art in America* 18 (1930), pp. 239-241, reproduced fig. 3 (as attributed to Giotto);
R. Fry, "Notes on the Italian Exhibition at Burlington House—I," in *Burlington Magazine* 56, no. 323 (February 1930), pp. 78, 83, reproduced plate 3A (as ascribed to Giotto);
H. Mackowsky, "Ausstellung italienischer Kunst in London," in *Der Cicerone* 22, no. 4 (1930), p. 97 (as follower of Giotto);
B. Berenson, "Quadri senza casa, II Trecento fiorentino, I" in *Dedalo* 4, no. 11 (1930), pp. 963-964, reproduced p. 959 (as painter close to Giotto);
B. Berenson, *Italian Pictures of the Renaissance: A List of the Principal Artists and Their Works, With an Index of Places*, Oxford 1932, p. 236 (as anonymous contemporary of Giotto);
E. Cecchi, *Giotto*, Milan 1937, p. 124 (as anonymous contemporary of Giotto);
Mostra giottesca, exhibition catalogue, Bergamo 1937, p. 45, under cat. no. 117 (as follower of Giotto);
G. Sinibaldi and G. Brunetti, *Pittura italiana del duecento e trecento, catalogo della Mostra Giottesca di Firenze del 1937*, exhibition catalogue, Florence 1943, p. 369, under cat. no. 113 (as Florentine School);
E. B. Garrison Jr., "A New Devotional Panel Type," in *Marsyas* 3 (1943-1944), p. 68 note 101 (as Giottesque);
R. Longhi, "Giudizio sul Duecento, 1939," in *Proporzioni* 2 (1948), p. 52, under cat. no. 113 (as Florentine School, probably an early work by Stefano Fiorentino);
R. Longhi, "Stefano Fiorentino, 1943," in *Paragone* 2, no. 13 (January 1951), p. 25 (as Stefano Fiorentino, *circa* 1310s);
P. Toesca, *Il Trecento*, Turin 1951, p. 610 note 133 (as workshop of Giotto);
R. Salvini, *Tutta la pittura di Giotto*, Milan 1952, pp. 51, 54 (as attributed to Giotto);
La Madone dans l'Art, exhibition catalogue, Antwerp 1954, cat. no. 37;
Adolphe Stoclet Collection, Selection of the Works Belonging to Madame Feron-Stoclet, Brussels 1956, p. 36, reproduced in color (as Giotto);
F. Russoli, *La Raccolta Berenson*, Milan 1962, p. 43 (as Giottesque Master);
W. Kermer, "Studien zum Diptychon in der sakralen Malerei," PhD dissertation, University of Tübingen 1967, p. 45, cat. no. 38, reproduced fig. 50 (as Florentine follower of Giotto, *circa* 1330-1340);
M. Boskovits, "La scuola di Giotto," in *Maestri del colore* 248 (1968), p. 248;
P. Scarpellini, "Di alcuni pittori giotteschi nella città e nel territorio di Assisi," in *Giotto e i Giotteschi in Assisi*, Rome 1969, p. 245 note 39 (as Stefano Fiorentino);
G. Vigorelli and E. Baccheschi, *L'opera completa di Giotto*, Turin 1970, p. 171, cat. no. 167, reproduced (as immediate follower of Giotto);
M. Boskovits, "Puccio Capanna," in *Dizionario biografico degli italiani*, vol. XVIII, Rome 1975, p. 386 (as Stefano Fiorentino);
G. Bolaffi, *Dizionario enciclopedico Bolaffi dei pittori e degli incisori italiani dall'XI al XX secolo*, vol. X, Turin 1975, p. 427 (as Puccio Capanna);
M. Boskovits, *A Critical and Historical Corpus of Florentine Painting*, section III, vol. IX, *The Painters of the Miniaturist Tendency*, Florence 1984, pp. 58, 297-298, reproduced plate 126b (as early work by Jacopo del Casentino, *circa* 1310);
L. Bellosi, in *Umbri e Toscani tra due e trecento*, exhibition catalogue, Turin 1988, pp. 62, 64, reproduced fig. 1 (as Master of the Spinola Annunciation) [reprinted, "Il 'Maestro dell'Annunciazione Spinola,'" in *Prospettiva* nos. 121-124 (January-October 2006), p. 329, reproduced in color fig. 2];
V. Schmidt, "Portable Polyptychs with Narrative Scenes: Fourteenth-Century *De luxe* Objects between Italian Panel Painting and French *Arts somptuaires*," in *Italian Panel Painting of the Duecento and Trecento*, V. Schmidt (ed.), London and New Haven 2002, pp. 396-398, reproduced fig. 8 (as Master of the Spinola Annunciation);
G. Freuler, "Maestro dell'Annunciazione Spinola," in *Gemälde alter Meister und des 19. Jahrhunderts*, Zurich 2004 (as Master of the Spinola Annunciation);
L. Bellosi, in *Da Allegretto Nuzi a Pietro Perugino*, Florence 2005, pp. 8-19, reproduced in color, pp. 9, 13 (as Master of the Spinola Annunciation);
V. Schmidt, *Painted Piety: Panel Paintings for Personal Devotion in Tuscany, 1250-1400*, Florence 2005, pp. 283, 286-287, reproduced fig. 196 (as Master of the Spinola Annunciation);
C.W. Platts, in *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300-1350*, exhibition catalogue, C. Sciacca (ed.), Los Angeles 2012, pp. 186-188, cat. no. 35, reproduced in color (as Master of the Spinola Annunciation);
L. Bellosi, in *The Bernard and Mary Berenson Collection of European Paintings at I Tatti*, Florence 2015, pp. 420-425 (as Master of the Spinola Annunciation);
C.B. Strehlke, in *La collection Alana: Chefs-d'oeuvre de la peinture italienne*, exhibition catalogue, Paris 2019, p. 66, cat. no. 5, reproduced in color (as Master of the Spinola Annunciation).

103

FRENCH SCHOOL, CIRCA 1520

Portrait of a woman wearing a red dress, bust-length

oil on panel

9⅝ by 12⅝ in.; 24.4 by 32.1 cm.

$ 60,000-80,000

PROVENANCE

With E. and A. Silberman Galleries, New York;
Everett D. Graff (1885-1964), Winnetka, Illinois, by at least the 1930s;
Thence by descent to the present collector.

EXHIBITED

Chicago, Art Institute, on loan, 1930s.

Imbued with great depth of character and physiognomic specificity, this refined portrait was probably painted by an artist working in the Burgundian Court *circa* 1520. Within a tightly cropped composition rendered with graphic finesse, the woman, angled slightly away from the viewer, gazes just beyond the painting's fictive realm.

In the 1930s, when the celebrated art historian Max Friedländer studied the work, then on loan to the Art Institute of Chicago, he associated it with Ambrosius Benson (*circa* 1495-1550), an Italian-born artist working in the Southern Netherlands. Though this attribution no longer seems supportable, the painting was certainly produced by a similarly discerning portraitist.

The delicate underdrawing, indicative of the artist's skill as a draughtsman, remains visible and the panel's barbed edges have been maintained intact, indicating that the panel retains its original size. Recent scientific imaging shows that the artist significantly altered the composition during the creative process: originally the sitter, situated within an illusionistic niche, sat before a landscape. What prompted the changes remains unclear, but the austere black background focuses attention on the woman's particularized features, intensifying a sense of dignified individuality.

104

CIRCLE OF PIETRO DI CRISTOFORO VANNUCCI, CALLED PERUGINO

The Madonna and Child seated before a sculpted parapet

tempera on panel

31¾ by 23⅛ in.; 80.6 by 58.7 cm.

$ 200,000-300,000

PROVENANCE

Gherardi collection, Florence;
From whom acquired by Anatole N. Demidoff (1812-1870), 1st Prince of San Donato, Palazzo di San Donato, Polverosa, 1836;
François Nieuwenhuys (d. 1880), Paris;
His posthumous sale, Paris, Féral-Pillet, 28 April 1881, lot 15 (as Perugino);
Possibly Lucile Minoret de Nolleval (1841-1908), Paris (according to a label formerly affixed to the *verso*);
Thence probably by inheritance to her niece, Suzanne Rouxel, Marquise de Rochambeau (1874-1947);
Giancarlo Baroni (1926-2007), Paris and London;
His posthumous sale, New York, Sotheby's, 29 January 2013, lot 8;
Where acquired by the present collector.

LITERATURE

S. Avery-Quash, "The Travel Notebooks of Sir Charles Eastlake, Volume 1," in *Volume of the Walpole Society* 73 (2011), p. 603 (as Perugino?).

This refined and lyrical painting, executed by an artist working in the circle of the Umbrian artist Pietro Vannucci, known as Perugino, contains all the hallmarks of the celebrated artist's style. Characterized by a painterly *dolcezza*, or gentle sweetness, the balanced composition, whose figures are imbued with a statuesque classicism, abounds with decorative detail.

Particularly celebrated for his depictions of the Madonna and Child, Perugino explored this particular three-quarter-length arrangement throughout his career. The seated Madonna, tenderly holding the pudgy Christ Child appears in several works by Perugino and his associates, including his *Madonna and Child* (Washington, D.C., National Gallery of Art, inv. no. 1939.1.215), as well as *Madonna and Child with two female saints* (Vienna, Kunsthistorisches Museum, inv. no. 132) and Andrea di Aloigi's *Madonna and Child* (London, National Gallery, inv. no. NG1220). The central figural motif, with the animated Christ Child appearing to kick his serene mother's forearm, is also found in two of Giannicolo di Paolo's large-scale altarpieces: *Madonna and Child with Saints Catherine of Alexandria and Roch* (Todi, Duomo) and *Madonna and Child with Saints Peter Martyr, John the Evangelist, John the Baptist, and the Blessed Giacomo Villa* (Pieve, Duomo).

Certain salient features included in the present painting—the sculpted bas-relief parapet (which humorously blends Christological imagery and antique motifs), solitary apple, tasseled cushion, and prominent *stella maris* on the Madonna's gown—also appear in the Master of the Schleissheimer's *Madonna and Child* (Berlin, Gemäldegalerie, inv. no. 1480), suggesting the two works may have shared an as-yet unidentified common source.

Though best known today as Raphael's teacher, Perugino enjoyed a long and successful career that traversed the Italian peninsula. His popularity extended well into the nineteenth century, which probably explains why this work bore an attribution to the Umbrian master as it passed through several prominent nineteenth-century collections, among them, those of Prince Anatole N. Demidoff and Lucile Minoret de Nolleval.

105

ANNIBALE CARRACCI

Bologna 1560 - 1609 Rome

Portrait of a man with a moustache and beard, bust-length

oil on canvas

20½ by 17¼ in.; 52.1 by 43.8 cm.

$ 150,000-200,000

This previously unpublished portrait, dating to *circa* 1587-1590, epitomizes the naturalistic turn embodied by the Carracci in the late sixteenth century. The dark-haired sitter confronts the viewer with a penetrating gaze, suggestive of genuine psychological presence. The combination of hauteur and unidealized features imbues the man's face with a striking directness of feeling. With an astonishing confidence of handling, reminiscent of a portrait today in Naples (fig. 1), Carracci used minimal strokes to establish form and convey grounded physical presence, even in the figure's body, which remains only loosely sketched.

The brothers Annibale and Agostino Carracci, together with their cousin, Ludovico, revolutionized Italian art. Co-founding an artistic academy in Bologna, they rejected the Mannerist conventions that had largely defined the sixteenth century and instead championed a form of naturalism rooted in the practice of drawing. The Carracci's insistence on the study of live models especially transformed the genre of portraiture, their animated depictions characterized by vitality of expression, rather than courtly artifice. Indeed, paintings such as the present work underscore the Carracci's influence on later celebrated portraitists, including Domenichino and Guercino, and on Diego Velázquez, through whose work the Carracci's legacy endured.

We are grateful to Keith Christiansen for endorsing the attribution to Annibale Carracci.

Fig. 1. Annibale Carracci, *Portrait of a man,* oil on canvas, Naples, Museo e Real Bosco di Capodimonte

106

AGNOLO DI COSIMO, CALLED BRONZINO

Monticelli, near Florence 1503 - 1572 Florence

Portrait of a young man with a quill and a sheet of paper, possibly a self-portrait of the artist

inscribed on the reverse of the panel: *Picus de Mirandula / Phoenix Mundi*

inscribed on the sheet of paper: *Cogitat ut scribat, verum ut non scribat imago / Sponte sua scribit, sed neque sponte id agit / Ergo invita facit minimè nam scribere tantum / Destinat, ulterius, scribere, ne sit opus*

oil on panel

30½ by 21⅝ in.; 77.5 by 54.9 cm.

$ 3,000,000-5,000,000

PROVENANCE

Sir William Temple, MP (1628-1699), Moor Park, Surrey;
Thence by descent to his granddaughter, Elizabeth Temple (neé Temple)(1686-1770), Moor Park, Surrey;
Thence by descent to her nephew, Basil Bacon (1725-1775), Moor Park, Surrey;
Thence by descent to his heir and illegitimate son by Mary Margaret Williams (née Deveil), Charles Bacon (né Williams) (1751-1820);
Thence by descent to his second son, Kenrick Bacon (1801-1888), Moor Park, Surrey;
By whom sold ("Pictures formerly collected by Sir William Temple, and brought from the Family Seat, in Surrey"), London, Christie's, 30 March 1824, lot 64, for £95.11 (as Bronzino, "A very fine head and capital Portrait of Pico di Mirandola");
There acquired by Henry Seymour, JP, MP (1776-1849), Knoyle House, Wiltshire;
Thence by descent to Henry Danby Seymour (1820-1877), MP, 39 Upper Grosvenor Street and 209 Piccadilly, London, and Knoyle House, Wiltshire;
Thence by inheritance to his brother, Alfred Seymour, JP, MP (1824-1888), 47 Eaton Square, London and Knoyle House, Wiltshire;

This captivating, rediscovered portrait is a significant addition to the corpus of one of the leading Italian artists of the Late Renaissance: Agnolo di Cosimo, known as Bronzino. Datable to about 1527, the painting is one of the earliest instances of Bronzino's dual exploration of portraiture, a genre that would define much of his career, and poetry, an academic endeavor he simultaneously pursued. In remarkably beautiful condition and with unbroken provenance from the seventeenth century until the present, this portrait's recent reemergence allows a greater appreciation of the artistic and poetic virtuosity already established by Bronzino in his youth. Refined, elegant, and intellectually complex, it is a masterpiece of the Florentine *Cinquecento*.

The handsome, brown-haired young man, likely in his mid-twenties, is placed before a simple green background. Dressed in a dark costume cinched at the waist, he engages the viewer with a confident and alluring gaze. His softly modeled features, lit from the left, are distinctly defined beneath a jauntily cocked cap: faint silvery eyes, high cheekbones, full lips, a strong jaw, and a prominent but slightly upturned nose. Subtle gradations of blacks enrich his attire and accentuate his elongated figure, as the crisp white blouse at his collar and wrists offset his skin's creamy tones. In his right hand, between his thumb and forefinger, he holds a quill, the tip of which is still soaked in fresh ink. With his other hand, he points to an unfolded sheet of paper that rests on the wooden table before him, a gesture that invites the viewer to read a Latin quatrain. Next to this stands an inkwell, precariously but perfectly balanced on a metal pin, with its dislodged cap nearby.

Fig. 1 Agnolo Bronzino, *Portrait of Lodovico Capponi,* oil on panel, New York, Frick Collection, inv. no. 1915.1.19

PROVENANCE continued
Thence by inheritance to his wife, Isabella Seymour (née Leighton) (1834-1911), 6 Upper Brooke Street, London and Knoyle House, Wiltshire;
Thence by inheritance to their daughter, Jane Margaret Seymour (1873-1943), by 1911;
By whose trustees sold, London, Christie's, 23 January 1920, lot 78, for £157 (as Bronzino, "Portrait of Pico de Mirandola");
Where acquired by Hugh Blaker for £157 (according to Christie's ledger in the Frick);
Dr August Liebman Mayer, Schleissheim, by 1927;
From whom acquired by Julius Böhler, Munich, 4 July 1927, for M 5.000 (as Francesco Salviati);
From whom acquired by Frau Kommerzienrat Ilse Hesselberger (née Wertheim) (1888-1941), Munich, 5 October 1927, for M 14.000 (as Francesco Salviati);
From whom acquired by [Ludwig] Bretschneider, Munich, as a consequence of persecution, 1937/1938;
With Kunsthandlung Maria Gillhausen, Munich;
With Kunsthandlung Karl Seuffer, Munich;
From whom acquired by Reichskanzlei through Frau. Professor Gerdy Troost (1904-2003), 28 January 1941, for RM 55,000;
Führermuseum, Linz (inv. no. 1400, as Jacopino del Conte);
Kremsmünster Depot (inv. no. 1468);
Transferred to the Salt Mines at Alt Ausee (inv. no. 2795);
Wiesbaden Central Collecting Point (inv. no. 4058, in a blue and gold Renaissance style frame);
Transferred to the office of the Ministerpräsident, Wiesbaden, 10 August 1951, and thereafter the Deutsche Parlamentarische Gesellschaft;
Restituted to the estate of Gertrude ('Trudy') Sommer (daughter of Ilse Hesselberger), New York, 2021.

Bronzino was one of the most important artists of the Italian *maniera*, whom Vasari described as "truly most rare and worthy of all praise." Born in a Florentine suburb in 1503, Bronzino was apprenticed by 1517-1518 to Jacopo da Pontormo, a near-contemporary who would remain a friend and mentor for decades. From 1523-1526, the two artists worked together on the decorations for the cloister at the Certosa in Galluzzo, near Florence, and in 1527 collaborated on the Capponi Chapel at the Florentine Church of Santa Felicita. By this time, Bronzino already demonstrated a certain degree of independence from his teacher, and he would continue to develop his individual style after he left a besieged Florence for Pesaro in 1530, returning to his native city only in 1532. With the establishment of the Medici in the years that followed, Bronzino assumed his position as court portraitist–a position that secured his success for the remainder of his career. In addition to the artist's painterly proclivities, he was also celebrated among his contemporaries as an accomplished and witty poet, and this portrait may be one of the earliest recorded references to his poetic endeavors.[1]

From its inception until it entered the collection of Sir William Temple (1628-1699), this painting maintained its correct attribution to Bronzino, a significant fact considering that the artist had by the seventeenth century gone out of vogue. This attribution remained intact until the early 1900s, when the artist's unclear position within art historical discourse obscured the work's autograph status, subsequently leading to erroneous attributions of Salviati, the name once ascribed also to Bronzino's *Portrait of Lodovico Capponi* at the Frick Collection (fig. 1),[2] and Jacopino del Conte. Having only recently resurfaced, this portrait has now been justly returned to the hand of Bronzino.

Fig. 2 Agnolo Bronzino, *The Holy Family*, oil on panel, Washington D.C., National Gallery of Art, inv. no. 1939.1.387

Fig. 3 Agnolo Bronzino, *Portrait of a Young Man with a Book*, oil on poplar panel, Private collection. © Christie's Images / Bridgeman Images

Fig. 4 Agnolo Bronzino, *Portrait of a Lady in Red with a Dog*, oil on panel, Frankfurt, Stadel Museum, inv. no. 1136

Fig. 5. Agnolo Bronzino, *Portrait of Lorenzo Lenzi*, oil on panel, Milan, Castello Sforzesco. Scala / Art Resource, NY

In recent decades, a number of rediscoveries and reattributions have facilitated a critical reexamination of Bronzino's *oeuvre*.[3] They have permitted a better understanding of Bronzino's varied stylistic impulses, no confined solely to a cool and courtly Mannerist brush, but rather showing myriad artistic, intellectual, and poetic currents. In particular, a more nuanced examination of Bronzino's early career, prior to the siege of Florence in 1529-1530 and the rise of the Medici court in the years to follow, has illuminated a distinct body of work executed during his artistic naissance. It is to this early group that the present portrait belongs.

Although several works that now define Bronzino's early corpus were once mistakenly attributed to Pontormo, Bronzino's youthful, confident hand has recently been restored to many paintings in this group. Among these works are Bronzino's *Holy Family* (National Gallery of Art, Washington D.C., fig. 2),[4] *Portrait of a Young Man with a Book* formerly in the Corsini collection (fig. 3),[5] *Portrait of a Lady in Red with a Dog* (Städel Museum, Frankfurt, fig. 4),[6] and *Portrait of Lorenzo Lenzi* (Castello Sforzesco, Milan fig. 5).[7] Like these paintings, the present portrait exhibits an awareness of Pontormo, as visible, for example, in the fluid and the liquid rendering of the man's dark fabrics, which recall the sitters' costumes in Pontormo's *Portrait of Two Friends* in the Cini Foundation (fig. 6).[8] Yet, the particularly subtle rendering of light in the present painting allows Bronzino to impart his figure with greater solidity and enables him to capture materials with a degree of tactility rarely achieved by Pontormo, who tended toward a more abstract rendering of surfaces. Bronzino's fervent interest in form and material would eventually culminate in the remarkable virtuosity that defines his *Portrait of Eleonora di Toledo and her Son Giovanni* in the Uffizi Gallery, Florence.[9]

In style and date, the present portrait should be most closely aligned with Bronzino's *Portrait of Lorenzo Lenzi*, completed about 1527-1528 (fig. 5).[10] During the 1527 outbreak of the plague in Florence, Lorenzo and a small group of like-minded friends relocated to the villa of Ugo della Stufa in Bivigliano. Lenzi decamped there with his younger brother, probably Alessandro, and tutor, Annibale Caro, and was almost certainly joined also by Benedetto Varchi and Bronzino. Both portraits share distinct compositional affinities: a single substantial figure set against a uniformly simple green background, a distinct light source shining from the upper left, a strong psychological presence, and the inclusion of a text written in nearly identical script. The present portrait, though, should perhaps be considered to predate the Lenzi portrait, for the work still possesses a slightly more Pontormesque feel, with less attention given to the representations of materials, as seen most overtly in the raised texture of Lenzi's woolen coat. Additional visual parallels connect this portrait with other early examples by Bronzino. For example, the young man's cylindrical hands and round fingernails, which differ markedly from the attenuated hands that feature in Pontormo's portraits, call to mind those in the *Portrait of the Woman in Red* in the Städel Museum and the *Portrait of the Woman in Green* in the Royal Collection;[11] Bronzino's portrayal of a suspended moment of writing, moreover, corresponds to his Corsini portrait.

Fig. 6 Jacopo Pontormo, *Two men with a passage from Cicero's "On Friendship,"* oil on panel, Venice, Cini Foundation

Fig. 7 Agnolo Bronzino, *Portrait of Guidobaldo della Rovere, Duke of Urbino*, oil on canvas, Florence, Palazzo Pitti. Bridgeman Images

As previously mentioned, the present panel seems to predate Bronzino's 1530 departure for Pesaro, where he would both absorb the classical influences of Rome and encounter the works of Dosso Dossi. As evidenced in the artist's 1532 *Portrait of Guidobaldo della Rovere* (fig. 7),[12] characterized by a life-filled physiognomy and distinct eyes, by this period Bronzino had begun to employ a more vibrant, confident, and naturalistic artistic vocabulary. With the advent of the Medici court in the 1530s, Bronzino's painterly aesthetic developed considerably, demonstrated by his *Young Man with the Lute* (1532-1534),[13] *Portrait of Bartolomeo Panciatichi* (1534),[14] and *Young Man with a Book* (1534-1538).[15] In these paintings, Bronzino's regular and rigorous forms seem to reach fruition before Cosimo I de' Medici ascended to power in 1537.

Technical imagery further supports this panel's early dating. This portrait (fig. 8) and the portrait of Lenzi share identical modes of preparation: trace underdrawing, executed with confidence and security of line, define the lines of the sitters faces. This may suggest that Bronzino initially executed a now lost *modello*, similar, for example, to the preparatory study today at the Getty for the artist's *Portrait of a Young Man* in the Nelson Atkins Museum.[16] Furthermore, the underdrawing in the present portrait shares a uniformly light but deliberate delineation of details with the Lenzi and Städel portraits, all rendered delicate precision, particularly evident in the figures' eyes and mouths.

Technical imaging has also revealed some notable shifts in the present portrait's design, especially in the lower left register (fig. 9). The artist, for example, has shifted the position of the young man's fingers, an adjustment necessary to facilitate the changes made to the paper's size and position; Bronzino rotated the sheet toward the viewer and expanded it several times. Such shifts increase the text's legibility and thus more seamlessly communicate the young man's thoughts to the viewer.

Fig. 8 Detail of the head of the present lot, reflected infrared image (Osiris InGaAs camera)

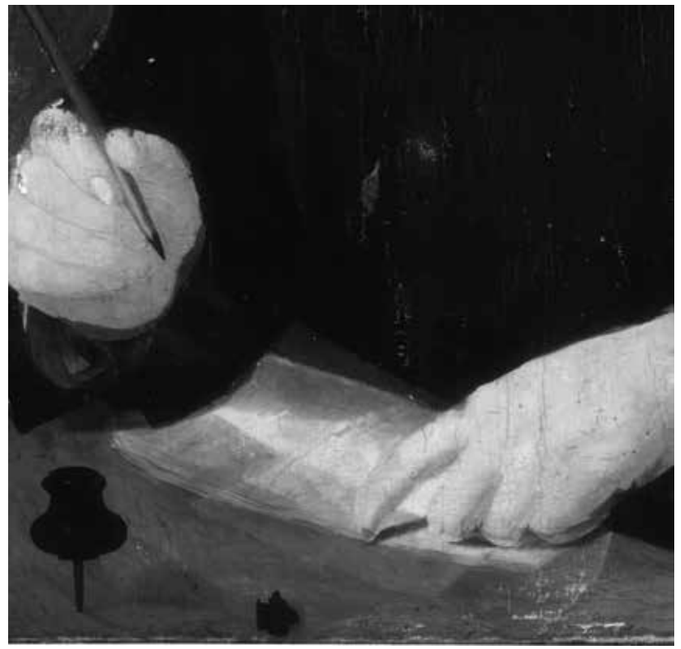

Fig. 9 Detail of the sheet of paper of the present lot, reflected infrared image (Osiris InGaAs camera)

Word and Image

The young man portrayed here is interrupted in a moment of writing. With a gentle but direct gaze, he gestures toward the verses on the page before him:

Cogitat ut scribat, verum ut non scribat imago
Sponte sua scribit, sed neque sponte id agit
Ergo invita facit minimè nam scribere tantum
Destinat, ulterius, scribere, ne sit opus

Translation:
The image thinks to write but in fact it does not write
It writes of its own accord but it does not act of its own accord
Therefore, it does so unwillingly and writes as little as possible
It intends to write, so that it is not necessary to write further

This complex philosophical text highlights the dialogue between word and image: between the contemplation of writing and the action of painting, between thinking and doing. The subject of the poem is the image itself, the *imago*. Meanwhile, the sitter within that very image quite literally points to this dialectic between the activity of a person writing and the painting that exists beyond the boundaries of the written word. Bronzino thus explores the conventions of early sixteenth century Florentine portraiture, by playing on the idea that the thoughts of the portrayed can more aptly be conveyed through objects or gestures, rather than physiognomic likeness alone.

This particular *paragone* (a comparison among the arts) interestingly anticipates ideas later explored by Benedetto Varchi in his *Disputa sulla maggioranza delle arte* and similar debates he instigated within the Accademia Fiorentina. It is not surprising to find an exploration of this dichotomy in a work by Bronzino, an artist and intellectual who was well-versed in the scholarly and artistic discussions of the period. This favored artistic conceit would later be most fully realized in his post-1555 portrait of Laura Battiferri, Bronzino's muse and friend, and herself a poet.[17]

Apart from the complexity of the text, other punning elements in the present painting allude to and underscore the nuanced nature of this *paragone*. The inkwell in the foreground seems to balance on a metal pin, almost like a spinning top. Rather than embedded in the wooden table, it rests perilously, as if on the verge of tipping over. The shadow it casts on the table highlights the vessel's precarious balance. Indeed, the inkwell may serve as a metaphor for the choice before the young man: whether to devote himself to a life of the mind (writing and cognition) or to a life of action (painting).

The Sitter

The identity of the elegant, decidedly intellectual man, probably in his early twenties, remains difficult to pin down. A later inscription on the panel's reverse erroneously identifies the sitter as the Florentine philosopher Giovanni Pico della Mirandola (1463-1494),[18] a contemporary of the artist Sandro Botticelli who lived several decades prior to the portrait's completion and who was part of Lorenzo the Magnificent's intellectual coterie.

In comparison to other early portraits by Bronzino, the relatively modest dimensions of the present panel and the somewhat simple attire of the young man suggest it may have been a private, unofficial project, for one of his close confidants or friends.[19] One potential candidate could be Annibale Caro, the tutor of Lorenzo Lenzi. Bronzino knew Caro and they may have spent time together in the late 1520s, around the time this portrait was executed. In a 1562 letter, Caro noted that both Bronzino and Salviati had painted his portrait decades before when he was very young; however, in each case the painting was only of a head, suggesting Caro was not describing a portrait of the present size and grandeur.[20] Apart from Benedetto Varchi, whose likeness is well known and does not accord with the present image, another possibility might be Antonio Francesco Grazzini (1503-1584), known among his contemporaries by the nickname "Il Lasca." One of the founders of the *Accademia degli Umidi* (later *Accademia Fiorentina*), Lasca was a prominent Florentine literary figure who, like Bronzino, maintained a passion for poetry. Lasca's appearance, however, is known from several engravings and differs markedly from that of the present sitter. Moreover, the choice of Latin in the present portrait makes Lasca an unlikely identification since he repeatedly claimed ignorance of the language.

Another possibility recently suggested by Carlo Falciani is that the painting may be a self-portrait of Bronzino. The young artist would have been in his early twenties in the late 1520s, the work's proposed dating. Like Pontormo, Bronzino was fluent in Latin, as evidenced by his inclusion of the Latinized form of his name *"Angeli Bronzini Pictoris"* and other autograph Latin annotations in the margin of a fifteenth century copy of *Supplementunm chronicarum* written by the Augustinian monk Jacobus Philippus Bergomensis. Furthermore, the conceit of writing and painting fascinated not only Varchi and Caro, but also Bronzino. Perhaps their time together in Bivigliano amplified Bronzino's desire to express himself through both word and image, a central conceit in this work.

Unfortunately, comparisons with Bronzino's physiognomy are difficult. The artist had copper-toned hair, but very few secure likenesses of him are known. While various self-portraits, all embedded within larger works have been proposed,[21] the only securely documented depiction of Bronzino is the self-portrait he includes in his 1569 *Martyrdom of San Lorenzo* fresco in the Florentine Church of San Lorenzo. There, the grey-haired artist, aged about 66, is situated at the composition's left edge (fig. 10). Although the difference in age precludes a direct comparison with the present portrait, he captures his likeness not holding a brush, but rather a black-tipped pen, seemingly declaring the importance of the written word in figural expression.

Fig. 10 Detail of Agnolo Bronzino, *Martyrdom of Saint Lawrence*, fresco, Florence, Basilica of San Lorenzo.
© NPL - DeA Picture Library / Bridgeman Image

Fig. 11 Caspar Netscher, *Sir William Temple, Bt*, oil on canvas, London, National Portrait Gallery, inv. no. NPG 3812

Fig. 12 Quinten Massys, *An old woman ('the ugly duchess')*, oil on oak, London, The National Gallery, inv. no. NG5769

Provenance

While the commission and earliest history of this portrait remains to be discovered, it is first recorded in the collection of Sir William Temple (1628-1699), a prominent diplomat, politician, and essayist, whose likeness was captured by the Dutch artist Caspar Netscher (fig. 11).[22] Temple traveled regularly between the Netherlands and England, briefly served as an advisor to Charles II, and supported the author Jonathan Swift. Among Temple's many passions, he particularly enjoyed art and poetry, and it was in his collection that this portrait was first considered a likeness of the poet Pico della Mirandola.[23] According to his sister, Martha Gifford, Temple was very pecuniary with his spending, reserving extravagant purchases for his paintings collection.[24] Although it is unknown when and from whom this portrait entered the collection of Sir William Temple, it is noteworthy that even then, when the artist was relatively unknown to collectors and scholars, it was fully attributed to Bronzino. Like much of Temple's valuable collection, the present portrait descended in his family until it was sold at Christie's on 30 March 1824.[25] The title page of that catalogue draws particular attention to several pictures, the first among them "a portrait of the celebrated Pico di Mirandola, by Bronzino, accompanied by a Latin Epigram, a picture of great merit and rarity."[26]

The portrait was acquired in that 1824 sale by Henry Seymour (1776-1849) of Knoyle House in Wiltshire for his own collection which would have already included several other masterpieces, including Quinten Massys' *The Ugly Duchess* (fig. 12).[27] The present painting then descended with the other pictures in his collection to his eldest son, Henry Danby Seymour (1820-1877), an avid collector who enhanced the collection he inherited by acquiring more Old Masters, such as Albrecht Dürer's *Peasant Woman* in the British Museum.[28] Upon Henry Danby's death, the collection passed to

Fig. 13 Restored photograph of Ilse Hesselberger, credit: edilsoncarrera

his younger brother, Alfred Seymour (1824-1888). After Alfred's death in 1888, the painting passed to his wife, Isabella Leighton (1834-1911), whose handwritten collection label remains on the panel's reverse.[29] The portrait then entered the collection of their daughter, Jane Margaret Seymour (1873-1943), who sold the painting, still attributed to Bronzino, at Christie's in 1920. The connoisseur and collector Hugh Blaker acquired the painting at the 1920 sale, and in 1927 he sold the work to August L. Mayer, an art historian who mainly specialized in Spanish art. Mayer subsequently sold the work to Julius Böhler for 5000 marks in July 1927 as a work of Francesco Salviati, an attributional shift that prompted the work's later fall into obscurity.

On 5 October 1927, Ilse Hesselberger (née Wertheim, fig. 13), heir to the Wertheim Sewing Machine fortune, purchased this portrait, still ascribed to Salviati. Born in Frankfurt in 1888, Ilse married Franz Hesselberger in 1908, and the two lived together in Munich. Franz eventually became the sole proprietor of Gebrüder Hesselberger–a successful Munich business that produced leather products ranging from industrial drive belts to wallets. On their marriage, the Hesselbergers moved to the Prinz Georg Palais on Karolinenplatz in central Munich. Franz was a passionate hunter and bibliophile; Ilse was an avid art collector.

Ilse's daughter, Trudy, recalled her mother as a highly intelligent socialite, a little haughty and very well known in Munich society, particularly famous for her lavish parties. Ilse's neighbor in the Prinz Georg Palais was Elsa Bruckmann, who hosted one of the best-known intellectual salons in Munich to which she invited leading politicians, artists, and business leaders. Elsa was an early adopter of the Nazi message and introduced Adolf Hitler into Munich society through her salon. It is said that the future Führer and Ilse Hesselberger met in the hallway outside Elsa's apartment.

Franz Hesselberger was one of the founders of the Munich Rotary Club of Munich (est. 1928), and after the Nazis came to power, he, and all Jewish members except Thomas Mann, were expelled from the club. This, in tandem with restrictions placed on Hesselberger and his businesses, as well as the after-effects of a serious car crash, affected him greatly, and he died in 1936. After his death the Gebrüder Hesselberger factory closed and was turned over to the Jewish community for use as a technical college chartered to teach skills that would increase the chances of getting a visa to leave Germany.

Around this time, Ilse retreated to their sixty-two hectare estate in Sauerlach, a municipality in Munich. In August 1938, she and Trudy drove to Milan for the first leg of their flight to New York. Ilse, however, missing her friends and her home, decided to return to Munich. Her situation quickly turned to tragedy, and she was forced by the Nazis to sell her property to raise funds. In 1938, the Sauerlach estate was sold to Margarete Ohnesorge, the wife of the Reich Post Minister, and Ilse's city properties were confiscated and liquidated soon thereafter. The present portrait was sold around this time. Ilse was persuaded that she would be allowed to leave Germany if she made a large contribution to fund the construction of the Milbertshofen transit camp. She made the donation in October 1941 to no avail. In November 1941, she was placed on the first deportation train to the Kaunas Concentration Camp and was murdered upon her arrival at the age of fifty-one. The Cuban exit visa arranged by her daughter arrived mere days after her execution.

As a consequence of Ilse's persecution, the portrait passed through the hands of three closely connected Munich dealers and Nazi sympathizers: Ludwig Bretschneider, Maria Gillhausen, and Karl Seuffer. It was from the latter that Gerdy Troost—Adolf Hitler's favored interior designer who was heavily involved in choosing pictures for the Reich Chancellery and for Hitler's proposed Führermuseum in Linz—acquired the work on 28 January 1941 for RM 55,000. The painting was accessioned by the latter (inv. no. 1400) as a portrait of a humanist by Jacopino del Conte, a name attributed possibly to the work by Hermann Voss, later director of the *Sonderauftrag Linz*, who had published on this Florentine artist. This erroneous attribution remained associated with this painting for much of the last century, until its recent reemergence. Now, decades later, the work can rightly take its place again within Bronzino's *oeuvre*, and its ownership by Ilse Hesselberger can be rightly reinstated into its significant provenance and fascinating history.

We are grateful to Carlo Falciani for his assistance cataloguing this lot. His essay *"Cogitat ut scribat:" Un nuovo (auto?)ritratto del Bronzino*, to be published in *Paragone* in Spring of 2023, forms the basis for much of this catalogue entry.

We are also grateful to the following for their assistance in clarifying the provenance of the present work: Janne Weinzierl, contributer to *ausgegrenzt – entrechtet – deportiert. Schwabing und Schwabinger Schicksale 1933 bis 1945*, I. Macek (ed.), Munich 2008; and Suzanne Higgott, Curator of Glass, Limoges, Painted Enamels, Earthenwares, and Renaissance Furniture at the Wallace Collection.

Endnotes

1. Bronzno's earliest known written poetry postdates his 1532 return to Florence from Pesaro. See C. Mutini's introduction in *Agnolo Bronzino, Rime in burla,* F. Petrucci Nardelli (ed.), Rome 1988, pp. 2, 498-499.
2. Inv. no. 1915.1.19, oil on panel, 116.5 by 85.7 cm. See A. McComb, *Agnolo Bronzino, His Life and Works,* Cambridge MA 1928, p. 115, reproduced plate 57.
3. These rediscoveries and reattributions, among others, include Bronzino's *Crucifixion* painted for Bartolomeo Panciatichi (P. Costamagna and C. Falciani, "Le Christ en Croix d'Agnolo Bronzino peint pour Bartolomeo Panciatichi," in *Revue de l'Art* 168 (2010-2012), pp. 45-52) and his *Madonna and Child with Saint John,* now in the Getty Museum in Los Angeles.
4. Inv. no. 1939.1.387, oil on panel, 101.3 by 78.7 cm.
5. Anonymous sale ("Property of a Private Collector"), New York, Christie's, 27 January 2015, lot 129.
6. Inv. no. 1136, oil on poplar panel, 89.8 by 70.5 cm. https://sammlung.staedelmuseum.de/en/work/portrait-of-a-lady-in-red
7. Inv. no. P 547, oil on panel, 90 by 71 cm.
8. Venice, Fondazione Giorgio Cini, Galleria di Palazzo Cini, inv. no. 40025, oil on panel, 88 by 67.5 cm.
9. Inv. no. 1890 no. 748, oil on panel, 115 by 96 cm.
10. On the stay in Bivigliano and on a date of 1528, see A. Cecchi, "'Famose frondi de cui santi honori ...', un sonetto del Varchi e il ritratto di Lorenzo Lenzi del Bronzino," in *Artista* 2 (1990), pp. 8-19. Of a different opinion is E. Cropper, who proposes a date after Bronzino's stay in Pesaro, see "Per una lettura dei ritratti fiorentini del Bronzino," in *Bronzino. Pittore e poeta alla corte de Medici,* exhibition catalogue, Florence 2010, pp. 246-247. For an updated bibliography on the painting see J. Siemon 's entry in *Medici Portraits and Politics 1512-1570,* exhibition catalogue, K. Christiansen and C. Falciani (eds.), New York 2021, pp. 172-174.
11. Inv. no. RCIN 405754, oil on poplar panel, 76.6 by 66.2 cm.
12. Florence, Palazzo Pitti, inv. 1912 149, oil on panel, 114 by 86 cm.
13. Florence, Galleria degli Uffizi, inv. 1890 no. 1575, oil on panel, 98 by 83 cm.
14. Florence, Galleria degli Uffizi, inv. 1890 no. 741, oil on panel, 104 by 84 cm.
15. New York, Metropolitan Museum of Art, inv. no. 29.100.16, oil on panel, 95.6 by 74.9 cm.
16. Los Angeles, Getty Museum, inv. no. 90.GB.29, black chalk on paper, 13.8 by 10.3 cm.; Kansas City, Nelson Atkins Museum, inv. no. 49-28, oil on panel, 85.7 by 68.6 cm.
17. Florence, Palazzo Vecchio, inv. no. MCF-LOE 1933.17, oil on panel, 87.5 by 70 cm.
18. The inscription reads: *Picus de Mirandula: Phoenix mundi.*
19. The present panel's height (77.5 cm), is smaller than the *Portrait of a Young Man* formerly in the Corsini Collection, the *Lenzi Portrait,* and the *Portrait of the Lady in Red,* all of which measure between 92 and 96 cm high.
20. A. Caro, *Family Letters,* A. Greco (ed.), Florence 1957-1961, vol. III, p. 95.
21. Janet Rearick Cox, for example, has proposed that Bronzino included himself as the figure draped in blue at the foot of the Duchess in his 1542 fresco. *Passage of the Red Sea* in the Chapel of Eleonora di Toledo, Palazzo Vecchio. See J. Cox-Rearick, *Bronzino's Chapel of Eleonora in the Palazzo Vecchio,* Berkeley 1993, pp. 204-212. It has also been suggested that Bronzino recorded himself as the figure of David, the writer of the Psalms, depicted draped in blue and with an arm outstretched in the upper left corner of his *Descent of Christ into Limbo*, painted in 1552 for the Medici Chapel, Santa Croce.
22. London, National Portrait Gallery, London, inv. no. NPG 3812.
23. The inscription on the verso '*Picus de Mirandula, Phœnix Mundi*' reflects the spelling of the poet's name used by Temple in his writings. In his essay 'Of Ancient and Modern Learning', Temple wrote "...Picus de Mirandula, a sovereign Prince in Italy, might have proved a prodigy of learning, if his studies and life had lasted as long as those of the ancients: for I think all of them that writ much of what we have now remaining, lived old, whereas he died about three and thirty, and left the world in admiration of so much knowledge in so much youth." *Sir William Temple, Complete Works*, vol. IV, London 1814, p. 482.
24. M. Giffard ("A particular friend"), *The Life and Character of Sir William Temple, bart,* London 1728, p. 22: "...and the presents made him in his several Embassies, were chiefly laid out in Building and Planting, and In purchasing old Statues, and Pictures, that still remain in his Family, which were his only Expence, or Extravagance, but not too great for his Income."
25. The title of this sale was: "A Catalogue of a Valuable and Exceedingly Interesting Assemblage of Italian, Flemish, and Other Pictures and Some Antique Marbles, formerly Collected by Sir William Temple."
26. Other works of note included "a Portrait by A. del Sarto, an original Portrait of Henrietta Maria, by V. Dyck, and others highly finished by Netscher..."
27. London, National Gallery, inv. no. NG5769, oil on oak panel, 64.2 by 45.5 cm. For full provenance on Massys's painting, see L. Campbell, *National Gallery Catalogues: The Sixteenth Century, Netherlandish Paintings with French Paintings Before 1600,* London 2014, p. 446.
28. London, British Museum, inv. no. 190,0324.1. pen and brown ink and brown wash on paper, 41.6 by 28.1 cm.
29. The handwritten label reads: *Mrs Alfred Seymour No 3 / Portrait of Pico / Mirandola (un...) / 1894 / July 30 p409.*

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HANS VREDEMAN DE VRIES

Leeuwarden 1527 - 1607 Antwerp or Hamburg

The Emperor Trajan and the widow

signed and dated lower right: *HANS.VME. VRIESE 1572* (HANS and VME interlaced)

oil on oak panel

28⅜ by 42 in.; 72.1 by 106.7 cm.

$ 100,000-150,000

PROVENANCE

With Jänner, Prague, by 1820;
From whom acquired by an ancestor of a private collector, for 20 Louis d'ors;
Thence by direct descent in the family and anonymously sold ("Property from a German Princely Family"), London, Sotheby's, 30 April 2014, lot 729;
Where acquired by the present owner.

EXHIBITED

Lemgo, Wesrenaissance-Museum Schloß Brake, *Renaissance in Weserraum*, 22 April - 1 October 1989, no. 17;
Lemgo, Weserenaissance-Museum Schloß Brake; Antwerp, Koninklijk Museum voor Schone Kunsten, *Hans Vredeman de Vries und die Renaissance im Norden*, 26 May - 8 December 2002, no. 121.

LITERATURE

P. Boesch, "Trajan und die Witwe auf schweizerischen Glasgemälden," in *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 12 (1951), pp. 218-220;
Renaissance in Weserraum, G. Ulrich Grobmann (ed.), exhibition catalogue, Lemgo 1989, vol. I, p. 127, cat. no. 17, reproduced plate 5;
L. Dittrich and S. Dittrich, "Tiere in Höfen und Gärten von Palästen auf Bildern von Hans und Paul Vredeman de Vries," in *Niederdeutsche Beiträge zur Kunstgeschichte* 32 (1993), pp. 90-107;
H. Borggrefe, V. Lüpkes, P. Huvenne and B. van Beneden, *Hans Vredeman de Vries und die Renaissance im Norden*, exhibition catalogue, Munich 2002, pp. 283-284, cat. no. 121, reproduced p. 283, fig. 121.

Painted on an impressive scale, *The Emperor Trajan and the Widow* is a large scale showpiece, and dramatically displays the scenographic and perspectival skills of Hans Vredeman de Vries. The work forms part of a group of six ambitious architectural paintings which utilize both interior and exterior scenes, all of which Vredeman de Vries produced between 1567-1572. In addition to the present panel, these include the *Paul and Barnabas at Lystra* of 1567, of similar dimensions to the present painting, in the Kunsthalle Bremen; the *Palace Scene* of 1568, again of a similar format, in the Bilbao Museum of Fine Arts; the enormous *Massacre of the Roman Triumvirate*, dated 1570, in the Musée Massey, Tarbes; and two versions of *Lazarus and the Rich Man*, one in the Rijksmuseum, Amsterdam, datable to around 1570, and a variation dated 1572, in the Weserrenaissance-Museum, Lemgo.

The subject is taken from the story in the *Golden Legend* in which a widow begs the Emperor Trajan (98-117) for vengeance for the death of her son who was murdered by the son of the Emperor. Although Trajan gave up his own son to her, he was nevertheless condemned to Purgatory. John of Damascus (circa 655-745) in his *De his qui in fide dormierunt* tells us that five hundred years later Pope Gregory the Great (*circa* 540-604) was so distressed that the pagan emperor Trajan had been consigned to Purgatory that he prayed to God to have a special exception made. God heard Gregory's prayer and Trajan was transferred to heaven.

This tale was popularized in the Middle Ages by Dante (1265-1321) in *The Divine Comedy*. As an allegory of Justice, the subject often makes a companion picture to the judgements of Solomon and of Daniel and these were often portrayed together in 15th and 16th century Netherlandish tapestry cycles. It had particular resonance for Vredeman de Vries as Fernando Álvarez de Toledo, 3rd Duke of Alba (1507-1582) had instigated the Spanish Fury at Mechelen in 1572 which began the Spanish occupation of the city. The artist, having moved there in 1549, was finally forced to flee *circa* 1585 seeking refuge in Aachen and Luik where Emperor Maximilian II (1527-1576) was exacting a more just rule.

A variation of the subject, which may have influenced Vredeman de Vries, was painted by Rogier van der Weyden for the 'Gulden Camere' (Golden Chamber) of the Brussels Town Hall in *circa* 1439, which was later destroyed in the French bombardment in 1695. The figures of the present picture were painted by Gillis Mostaert (1528-1598). A period replica of this picture is in the Hunterian Art Gallery, Glasgow (inv. no. GLAHA 43838).[1]

1. See H. Borggrefe et al. 2002, p. 284, cat. no. 122, reproduced p. 285, fig. 122.

108

MASTER H.B. WITH THE GRIFFIN HEAD

Active in Germany 1528 - 1550

Christ Blessing the Children

signed upper left with the griffin head cypher;
inscribed along upper edge with Mark 10:14 in German: *"Lasset die Kindlem zu mir kommen . und weret in nicht denn solcher ist das Reich Gottes . X" (Let the Children come to me, forbid them not, for such is the Kingdom of God)*

oil on panel

41½ by 35¼ in.; 105.4 by 89.5 cm.

$ 400,000-600,000

PROVENANCE
Private collection, Florida;
Anonymous sale, North Carolina, Brunk Auctions, 26 January 2019, lot 990;
Where acquired.

With its dynamism, chromatic richness, and fine detail, this large panel is emblematic of the German Renaissance. The painting is one of the few known examples by the Master H.B. with a Griffin's Head, an anonymous artist who probably trained in the workshop of Lucas Cranach the Elder and was certainly active in the elder master's ambit in the mid-sixteenth century. The Master H.B.'s moniker arose from his distinct signature, which features a stylized emblem of the eponymous mythological beast, which often appeared alongside the initials *"H.B."* At least two other variants, with some slight compositional differences, are known by this master: one of slightly larger dimensions in the Episcopal Cathedral and Diocesan Museum, Mainz,[1] and another formerly in the Kaiser-Friedrich-Museum, Berlin, but lost during World War II.[2]

A captivating energy fills this beautiful scene and draws the eye through the composition. This biblical story of *Christ Blessing the Children*, taken from the Gospel of Mark (10:14), tells of the young children brought to Christ who counters his disciples' objections by uttering the words visible along the painting's upper edge, "Let the little children to come unto me, and forbid them not: for of such is the kingdom of God." At the center of the composition stands Christ, surrounded by a dense crowd of infants and young women. The elegantly attired figures wear Renaissance finery, their costumes offering a brilliant array of color and decorative elements. Particularly delightful passages include the rich red fabrics of the mother who supports her child in Christ's arms, the elaborate attire of the lady in the lower left corner, and the sheer cloth draped over the child she holds.

Fig. 1 Lucas Cranach the Elder, *Christ Blessing the Children*, oil on panel, Kraków, Wawel Castle, inv. no. 1716

The relatively small corpus of works known by the Master H.B. with a Griffin's Head possesses a fairly distinct and consistent style. His output is highly narrative in content, as visible in the present example, and his paintings betray the clear influence of the Cranach family, who were active in Wittenberg. Like Cranach, this anonymous master delighted in depicting elaborate costumes and jewelry. His style, however, is more mannered than his famous contemporary, as the master's figures have more elongated oval faces and more sharply defined drapery.

Although the subject of *Christ Blessing the Children* is relatively rare in art, it was treated several times by Lucas Cranach the Elder as well as his workshop in the second half of the 1530s. For example, Cranach the Elder painted one version in about 1537, today in the Wawel Royal Castle (fig. 1). The two paintings bear striking similarities, but the present panel differs from Cranach's version in that the figures are more richly attired, the scene is more crowded and energetic, and the group of dissenting apostles has been reduced to a singular figure whose mouth (from which would arise words of protest) has been cleverly blocked by a mother.

In a time when childhood mortality rates were extremely high, a painting like this, serving an almost apotropaic function, would have appealed to wealthy German patrons hoping to protect their offspring. To the modern eye, however, the painting evokes a particular charm not often found in the typically more somber religious paintings of the period.

1. Oil on panel, 122.5 by 106 cm, signed upper left with a griffin head and a date *155[?]*. lucascranach.org/en/DE_BDDM_M00524
2. Oil on panel, 106 by 90 cm, signed upper right with a serpent with dropped wings and the monogram *HB*, and dated *1548*. https://lucascranach.org/en/DE_smbGG-Lost_2126/

109

MASTER OF THE FEMALE HALF-LENGTHS

Active in Antwerp during the first half of the 16th Century

A Concert with a singer, flautist, and lutenist

oil on panel

18⅝ by 14⅝ in.; 47.3 by 37.1 cm.

$ 400,000-600,000

PROVENANCE

With Galerie Robert Finck, Brussels, 1953;
From whom acquired by the present collector, 1955.

LITERATURE

Connaissance des Arts 21 (15 November 1953), p. 6, reproduced;
M.J. Friedländer, *Early Netherlandish Painting*, Leiden and Brussels 1975, vol. XII, p. 100, cat. no. 106a (incorrectly associated with version now in Los Angeles);
C. Slim, "Paintings of Lady Concerts and the Transmission of 'Joussance vous donneray,'" in *Imago musicae* 1 (1984), pp. 51-73, reproduced fig. 4;
L.D. Kop, "Eighth International Conference on Musical Iconography," in *Research Center for Music Iconography Newsletter* 5, no. 2 (June 1980), p. 5.

This charming painting by the Master of the Female Half-Lengths depicts three elegantly dressed women engaged in a musical performance. The composition, which probably dates from the 1520s or 1530s, was one of the anonymous South Netherlandish painter's most popular. Though previously overlooked in most art historical scholarship, this version is one of the finest.

In a wood paneled room, three elegantly dressed women are engaged in a musical performance, an image type characteristic of the Master of the Female Half-Lengths, who is known for his eponymous depictions of beautiful young women singing, playing musical instruments, reading, or writing in domestic settings. Two women stand: at left a singer holds a sheet of music and at right a lutenist strums her instrument. Before them a flautist plays from an open partbook displaying the sixteenth-century chanson, "*Jouissance vous donneray*," by Claudin de Sermisy with a text by Clément Marot. The women in this scene conform to the painter's distinctive female type: they have straight, narrow noses, thin eyebrows, and downcast eyes; their hair is centrally parted and partially covered by caps; and they wear French-cut velvet-bodice gowns.

Three other versions of the composition are known: in the Gemäldegalerie, Schloss Rohrau (inv. no. 169), the Hermitage, Saint Petersburg (inv. no. 435), and the Los Angeles County Museum of Art (inv. no. AC1992.152.142). Though compositionally similar, they differ from one another in many details.[1] The Harrach version (acquired in the late 1670s by Count Ferdinand Bonaventura von Harrach in Madrid) most closely approximates the present work. The women wear nearly identical costumes, though the lutenists' headdresses are different, as is the women's jewelry. The room's wood paneling, featuring grotesques and a female figure, is most elaborate in the present painting, while a triple flute case and cap sits on the table in the Harrach's version's foreground.

The present painting was last on the market in the mid-1950s. The panel appears to have since been cut down on the left and bottom edges. The work has also since been restored, at which point overpaint was removed from the lutenist's costume, which had previously been embellished.

1 Colin Slim examined the nuanced differences between the various musical elements. See Slim 1984, pp. 51-73.

110

SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

A study for Saint Jerome

oil on canvas, laid on panel

37½ by 23 in.; 95 by 58.5 cm.

$ 2,000,000-3,000,000

PROVENANCE

Thomas Lardieri;
From whom acquired by Albert Roberts, Hudson, New York, in the late twentieth century.

LITERATURE

S.J. Barnes, "A newly discovered life study for Anthony van Dyck's Rotterdam 'St Jerome,'" in *Burlington Magazine* 163, no. 1416 (March 2021), pp. 254-257, reproduced in color fig. 2.

This arresting figure study of an elderly man represents a major discovery from the early period of Sir Anthony van Dyck, an artist second only to Sir Peter Paul Rubens in the hierarchy of Flemish seventeenth-century masters. It is one of only two large studies after live models in Van Dyck's *oeuvre*[1] and was executed while the young artist was working closely with Rubens in Antwerp. The work served as a study for Van Dyck's painting of *Saint Jerome* at the Museum Boijmans van Beuningen in Rotterdam (fig. 1), which has been dated by scholars to *circa* 1618-1620.[2] The connection between the two is unmistakable; much of the musculature is uniformly rendered, and the man's proper right arm is positioned nearly identically. That the man in the present example faces slightly more to the left, however, makes it clear that Van Dyck executed this work not as a template for a painting, but rather to understand human anatomy and convincingly render it in space.

This large and imposing sketch was painted on a bolt of canvas that was subsequently laid down on panel. The original canvas extends vertically on the left side only just beyond the man's knees, and the lower right corner has been cut away. Nevertheless, the most important aspect of the work, the study of the man itself, is unscathed. As Susan Barnes, who first recognized this lot as by Van Dyck, wrote, "... the painting is surprisingly well preserved and the delicate half-tones in the arms and legs are intact."[3]

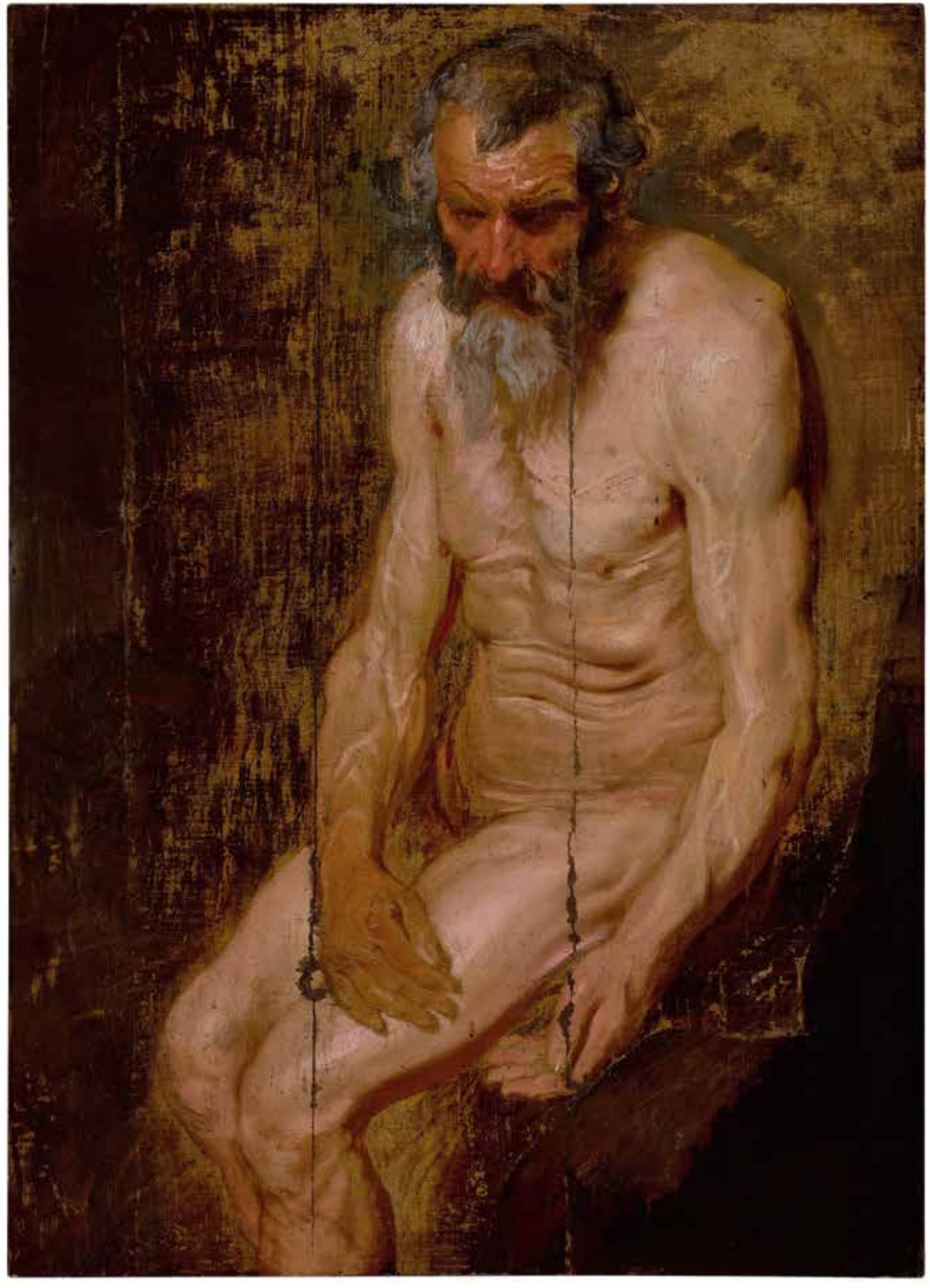

Fig. 1 Anthony van Dyck, *St. Jerome,* oil on canvas, Rotterdam, Museum Boijmans, Rotterdam, inv. no. VdV22

Van Dyck employed this male model on more than one occasion; he also rendered a double study of this figure's head (fig. 2), which served as the basis for several details in other history paintings,[4] among them the remarkable *Crucifixion of Saint Peter* in the Royal Museums of Fine Arts in Brussels (fig. 3), where he is seen upside down.[5]

Although the lean musculature of the man depicted in this work is based on a live model, the body type has its roots in both antiquity and in the work of Rubens, with whom the young Van Dyck worked so closely in these years. The pose stems from the so-called *Borghese Fisherman*, an antique black marble now in the Musée du Louvre (fig. 4), which owes its title to its previous ownership by Cardinal Scipione Borghese (though when Rubens visited Rome it was in the collection of Duke Giovanni Angel Altemps). In the time of Rubens and Van Dyck, the statue was thought to represent the ancient philosopher Seneca, shown dying from self-inflicted stab wounds and standing in a basin of his own blood. In actuality, the statue is a Roman copy after a Hellenistic original, which had no legs

Fig. 2 Anthony van Dyck, *Two Studies of a Bearded Man*, oil on panel, Antwerp, Rockox House

Fig. 3 Anthony van Dyck, *Crucifixion of St Peter,* oil on canvas, Brussels, Royal Museum of Fine Art and History, inv. no. 215

beneath mid-calf when it was discovered in the sixteenth century and likely represents a *fisherman standing on a beach* At any rate, the marble fascinated Rubens: he made several drawings after it (fig. 5)[6] and his arresting *Death of Seneca* (fig. 6)[7] was largely based on his studies after this antique figure. While the present study clearly has a place in a long development from antiquity to Rubens,[8] at the same time, it is an accurate representation of a sinewy old man.

In its more frontal arrangement, Van Dyck's *Saint Jerome* in Rotterdam (fig. 1) is somewhat dependent on Rubens' *Saint Jerome* in Potsdam (fig. 7),[9] which was painted by the master shortly after returning from Italy to Antwerp in *circa* 1610. It is likely that Van Dyck knew that painting, but Rubens' conception of the saint in Potsdam is more muscular and Michelangelesque than Van Dyck's emaciated yet virile corpus in the Rotterdam painting. Rubens' slightly later S*aint Jerome* of about 1612 in Dresden (fig. 8)[10] exerted a greater impact on the young Van Dyck, as we can see by comparing the latter's *Saint Jerome* of *circa* 1615-1616 in the

Fig. 4 Roman 2nd-century copy after a Hellenistic original, *The Borghese Fisherman*, black marble, enamel, and alabaster, Paris, Musee du Louvre, inv. no. MA1354

Fig. 5 Peter Paul Rubens, *Dying Seneca (The Borghese Fisherman)*, black chalk on paper, Saint Petersburg, The State Hermitage Museum, inv. no. 5499

Fig. 6 Peter Paul Rubens, *Death of Seneca*, oil on panel, Munich, Alte Pinakothek, inv. no. 305

Liechtenstein Collection in Vienna (fig. 9).[11] In the painting by Rubens, the body of the saint is still muscular, although the wilderness has begun to take its toll. In Van Dyck's version, the saint's skin is sagging over emaciated muscles that have atrophied. The Rubens example is directly derived from one of the artist's drawings after the *Borghese Fisherman*,[12] while the Van Dyck example is the natural evolution of his studies of the live model.

This leads to a question of dating the newly discovered sketch. Susan Barnes suggests a date of execution around 1618.[13] If Van Dyck's *Saint Jerome* in Vienna (fig. 9) is as early as 1612, one would be prompted to date the study in question earlier, or assume that Van Dyck was already conversant with this body type before making his sketch from life. The latest literature pushes the dating of the Vienna picture to *circa* 1615-1617,[14] which would render moot the issue of dating the present work, because it could well date from *circa* 1615-1617.

As highlighted by Susan Barnes in her recent article, two obscure details in this painting are worthy of note. One is the ghostly appearance in the upper left of a face, which corresponds with the position of the angel in the Rotterdam *Saint Jerome* (fig. 1). If intentional, Van Dyck's rendering is now worn and nearly impossible to make out; if a coincidence, then the spectral image is simply being "read into" in the scumbled area. The other detail is the equally mysterious appearance of an infant's hand on the calf of the naked man. Barnes termed this "a *pentimento* by another artist," but it may have also been an original *pentimento* overpainted by Van Dyck himself, or an element of a totally different composition that was painted over.

Saint Jerome is often painted outdoors due to his hagiographic account in Jacobus de Voragine's *The Golden Legend*, according to which, he spent five years in the Syrian desert, where he led a life of meditation and penance and befriended a lion.[15] Jerome is identifiable by his attributes of

Fig. 7 Peter Paul Rubens, *St Jerome,* oil on panel, Potsdam, Schloss Sanssouci, Bildergalerie, inv. no. GK I 7578

Fig. 8 Peter Paul Rubens, *St. Jerome,* oil on canvas, Dresden, Gemäldegalerie Alte Meister, inv. no. Gal.-NR. 955

Fig. 9 Anthony van Dyck, *St. Jerome,* oil on canvas, Vienna, Collection of Prince Liechtenstein, inv. no. GE 56

Fig. 10. Lucian Freud, *Painter working, Reflection,* 1933, oil on canvas, Private Collection © The Lucian Freud Archive. All Rights Reserved 2022/Bridgeman Images

cardinals' robes or a lion. While neither this costume nor animal appears in the present sketch, Van Dyck very well may have seen this naked yet dignified man as an apt model for later depictions of Saint Jerome.

The raw appeal of the subject of this remarkable nude study by Van Dyck, along with the delightful freedom of brushwork, anticipate the powerful paintings of Lucian Freud (fig. 10).

1. The other large study of a nude after life is the *Study for a Saint Sebastian* in Dublin; see S. Barnes, N. De Poorter, O. Millar, and H. Vey, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London 2004, cat. no. I.46. Rubens owned both that large study and Van Dyck's *Saint Jerome* now in Rotterdam (see following note).
2. Inv. no. VdV 22, oil on canvas, 165 by 130 cm. When Rubens died, Van Dyck's *Saint Jerome* in Rotterdam remained among his possessions; see also De Poorter, in Barnes 2004, cat. no. I.33.
3. Barnes 2021, p. 254.
4. Antwerp, Rockox House, inv. no. 77.111, oil on canvas, marouflaged on panel, see De Poorter, in Barnes *et al.* 2004, cat. no. I.92. See also F. Lammertse, in *The Young Van Dyck*, exhibition catalogue, A. Vergara and F. Lammertse (eds.), Madrid 2012-2013, pp. 102-104, cat. no. 4 (noting that Jordaens seems to have used Van Dyck's study on the right side of his sketch in the Rockox House for his *Satyr and the Farmer's Family* in Kassel).
5. Inv. no. 215, oil on canvas, 204 by 117 cm. See J.J.P. Preciado, in *The Young Van Dyck*, exhibition catalogue, A. Vergara and F. Lammertse (eds.), Madrid 2012-2013, pp. 126-128, cat. no. 11.
6. M. van der Meulen, *Rubens Copies after the Antique*, Part I, in *Corpus Rubenianum Ludwig Burchard*, no. XXIII, London 1994, II, pp. 34-40, cat. nos. 7-13; and K. Jonckheere, *Rubens. Portraits after Existing Prototypes*, in *Corpus Rubenianum Ludwig Burchard*, London & Turnhout 2016, pp. 66-67.
7. Munich, Alte Pinakothek, inv. no. 305, oil on panel, 185 by 154.7 cm.
8. A.M. Logan and K.L. Belkin, *The Drawings of Peter Paul Rubens, A Critical Catalogue, Volume One, 1590-1608*, Turnhout 2021, pp. 151-156, cat nos. 108-110, and pp. 245-248, cat nos. 191-194.
9. Potsdam, Schloss Sanssouci, inv. no. GK I 7578, oil on panel, 185.5 by 135.5 cm.
10. Dresden, Gemäldegalerie Alte Meister, inv. no. 955, oil on canvas, 236 by 163 cm.
11. Vienna, Liechtenstein Collection, inv. no. GE 56, oil on canvas, 158 by 131 cm.
12. Rubens' *Saint Jerome* in Dresden corresponds directly with the artist's drawing after the *Borghese Fisherman* in Milan, from the precise position of both arms to the separation of the fingers in the man's left hand. See H. Vlieghe, *Corpus Rubenianum Ludwig Burchard*, VIII, *Saints*, vol. II, London 1973, p. 100, and Van der Meulen 1994, part I, pp. 34-35, cat. no. 7 and part II, fig. 21.
13. Barnes 2021, p. 257, note 6, where she compiles a series of history paintings "from the [same] period," and these are traditionally dated *circa* 1618.
14. Preciado 2012-2013, pp. 96-98, cat. no. 2.
15. Vlieghe 1973, cat. no. 7, note 8, and *The Golden Legend of Jacobus de Voragine*, G. Ryand and H. Ripperger (trans.), New York 1969, pp. 587-592.

111

ADRIAEN PIETERSZ. VAN DE VENNE

Delft 1589 - 1662 The Hague

Winter landscape with skaters, eel catchers, kolf players, and other figures and sledges

signed with monogram and dated lower center

oil on panel

11½ by 23⅝ in.; 29.2 by 60.1 cm.

$ 400,000-600,000

PROVENANCE

Acquired by the uncle of the present collector, 1985.

Adriaen van de Venne's winter landscapes are among the most beautiful works of their type in the early seventeenth century, and among his northern Netherlandish contemporaries perhaps only Hendrick and Barent Avercamp could match them for their detailed observation of the landscapes and especially the character of its inhabitants. Their masterfully drawn and lively little figures, drawn from all social classes, reveal an extraordinary expressivity that brings alive the little incidents of a winter's day almost exactly four hundred years ago.

This panel was very likely painted in Middelburg, where Van de Venne had been resident since at least 1614 and perhaps as early as 1608. It forms one of a small number of winter landscapes that he painted there before his departure for The Hague in 1624. In size and format it can be closely compared to the winter landscape of 1614 in the Gemäldegalerie, Berlin, and was very probably painted at around the same date (fig. 1).[1] Both panels are composed very much according to Flemish models, with the left of the composition anchored by trees, leading to a more expansive diagonally receding landscape on the right, populated by numerous figures, sleighs and very similar tall buildings. Such landscapes were composed singly but also in pairs with a summer scene. Van de Venne varied the size of his winter scenes; some are quite small, while the largest and probably finest example, that sold London, Sotheby's, 4 July 2005, lot 25, was painted in 1620 on a panel over a meter wide.[2]

This panel is distinguished by the extraordinary characterization that Van de Venne brings to the figures in all his landscapes, and which sets him apart from his contemporaries in Middelburg and elsewhere. As seems to have been his custom, a few are evidently portraits of his contemporaries, though few can specifically be identified. In the left foreground we see a group of men fishing through two cut holes in the ice. To the right is a cluster skaters and horse drawn sledge carrying well-dressed groups speeding along the ice. These sledges often served as a form of public transport, and indeed a traveler seemingly chasing after a departing vessel in the central background can be seen following behind the covered sledge. Most of us will be entirely familiar – and sympathize – with their predicament. A boy in yellow in the immediate foreground and a woman behind him are shown mid-fall, the woman seeming quite upset as her male companion comforts her. A large sledge powered by two billowing sails carries a group of no less than ten people as they carve through the ice. What appears to be a small cannon fires from portside, narrowly missing two innocent bystanders who appear quite shaken from the noise.

1. L. J. Bol, *Adriaen Pietersz. Van de Venne. Painter and Draughtsman*, Doornspijk 1989, p. 14, reproduced fig. 4.

2. Panel, 75 by 114.5 cm., signed and dated 1620. £1,150,000.

Fig. 1 Adriaen Pietersz van de Venne, *The winter*, oil on oak panel, Berlin, Staatliche Museen zu Berlin, inv. no. 741B. State Museums in Berlin, Picture Gallery / Jörg P. Anders

112

PIETER BRUEGHEL THE YOUNGER

Brussels 1564 - 1637/8 Antwerp

Peasant wedding procession

signed and dated lower right: *P.BREVGHEL.1630*

oil on oak panel

29⅛ by 48 ⅞ in.; 74 by 124 cm.

$ 2,000,000-3,000,000

PROVENANCE

Jules de Pauw, Brussels;
His sale, Brussels, Le Roy, 3 April 1914, lot 6;
With Galerie Brunner, Paris, 1928;
Osborne Kling, Stockholm;
His sale, London, Christie's, 28 June 1935, lot 13, to Howard for £357;
With Eugene Slatter, London, 1943;
Geoffrey J. Hart, London, by 1956;
With Galerie Robert Finck, Brussels, by 1969;
From whom acquired by M. Boissevin, Florence;
By whom sold London, Sotheby's, 12 December 1973, lot 30, for £90,000 to M. de Botton;
Anonymous sale, London, Sotheby's, 23 June 1982, lot 38, for £140,000;
Anonymous sale ("The Property of a Trust"), New York, Sotheby's, 26 January 2006, lot 9;
With Johnny van Haeften, London;
From whom acquired by the present owner in 2006.

EXHIBITED

Brighton, Museum and Art Gallery, *Paintings and Furniture from the collection of Mrs. Geoffrey Hart*, 1956, no. 3.

Pieter Bruegel the Younger painted this large, vibrantly coloured *Peasant wedding procession* in 1630. Born into an artistic dynasty, he was the eldest son of Pieter Bruegel the Elder, one of the most important sixteenth century Netherlandish artists, and the brother of Jan Brueghel the Elder. Although only a child when his father died, the young Pieter would go on in the early decades of the seventeenth century to establish his own career, one that occasionally featured independent designs of his own but largely perpetuated the recognizable and commercially successful imagery popularized by his father. The appeal of these works, with their observations of every-day life and human behavior has endured for generations of collectors from Brueghel's day to our own.

This composition shows the families of a bride and groom processing to a church on their wedding day. A bagpiper leads a march of figures toward the church in the distance. Isolated between the two trees at left is the groom, distinguished by his bright red hat topped with a small circlet. Behind him are the fathers of the groom and bride, the latter of whom casts a glance toward his daughter, who walks behind another bagpipe player and a small dog. Attired in a dark robe and wearing a distinctive diadem in her hair, the bride is flanked by two young page boys and followed by a coterie of women; the men walk a separate path alongside them. Although work has clearly ceased at the nearby windmill, a busy village carries on with everyday life in the distance. Beyond the foreground is a lush, rolling vista that extends towards a silvery-blue body of water at the horizon. The sky is bright and clear, and all seems set fair for the ceremony ahead.

LITERATURE

G. Gluck, "Die Darstellung des Karnevals und der Fasten von Bosch und Brueghel," in *Gedenkboek A. Vermeylen*, Bruges 1932, p. 81, cat. no. 71 (with incorrect dimensions);
Apollo 62 *(*December 1965), p. 179;
G. Marlier, *Pierre Brueghel le Jeune*, Brussels 1969, p. 173, cat. nos. 6,7 and possibly cat. no. 8, reproduced fig. 93 and in color p. 169;[i]
M. D_íaz Padrón, "La Obra de Pedro Brueghel el Joven en Espana," in *Archivo Español de Arte* (1980), p. 309;
K. Ertz, *Pieter Brueghel der Jüngere,* Lingen 1988/2000, vol. II, pp. 635, 703, cat. no. E822, reproduced fig. 507.

The *Peasant wedding procession* is one of the rarest compositions in the Brueghel canon. Like many of Pieter the Younger's works, its design is thought to be based upon a now lost original by his father, either a painting or a drawing. Unusually, this prototype also served as a template for a panel by Jan Brueghel the Elder preserved in the Musée de la Ville de Bruxelles (fig. 1), which for many years was mistakenly thought to be the lost original.[1] The brothers' compositions are broadly very similar, but Jan's differs from Pieter's in several ways: in the right foreground is a shepherd boy, a sheep's skull and a tree; in the middle distance are slightly more figures behind the procession; in the far distance, a rain cloud breaks over a distant estuary. These details may all have been present in Pieter the Elder's original, but in omitting these details, Pieter the Younger thus simplifies the scene.

In his catalogue of Pieter Brueghel the Younger's paintings, Klaus Ertz lists six versions of this composition, which were painted within a short seven-year period relatively late in the artist's career.[2] The earliest two, both dated 1623, are in the Musée du Petit Palais, Paris and the Worcester Art Museum in Massachusetts. The latest two, both dated 1630, include the present panel and another in the Koninklijk Museum voor Schone Kunsten, Antwerp. In addition to these pairs is one panel dated 1627 now in a private collection[3] as well as one undated work listed by Ertz as in a French private collection.[4] An additional example not recorded by Ertz is dated 1626 and last appeared on the market in 2017.[5] All of these aforementioned paintings were executed on oak panels of roughly similar dimensions, suggesting that their design was transferred by tracing from panel to panel, as was a customary practice in Brueghel's workshop.

Brueghel the Younger also produced smaller and more simplified pairs of pendant versions of the individual processions of the bride and groom.[6] These, however, were free adaptations of similarly themed works by his father's contemporary Marten van Cleve (1520-1570). Van Cleve's paintings of these subjects often formed part of humorous sets of pictures illustrating various aspects of peasant or country weddings, including the wedding night itself.[7] In contrast to these smaller and more comical examples, the present composition is notable for its charm and seriousness. Furthermore, it underscores the interest of the Brueghels, both father and son, in observing peasant customs and capturing them with meticulous detail and immense respect. We do not know for certain how such paintings were displayed in the younger Brueghel's day, but in the 1689 list drawn up of the possessions of the widow of the Antwerp printmaker Alexander Voet (1613-1689) is *Een schoustuck, eenen bruytskerckganck* ("A chimney piece, a wedding procession"). The size and format of the present panel would certainly support such a location.

Fig. 1 Jan Brueghel the Elder, *The Peasant wedding procession*, oil on panel, Brussels, Musée de la Ville, inv. no. K.1966.1

1. Inv. no. K.1966.1, distemper on panel, 61.5 by 114.5 cm. For a discussion of the attribution of the picture to Jan Brueghel the Elder, see K. Ertz, in *Pieter Breughel der Jüngere – Jan Brueghel der Ältere, Flämische Malerei um 1600, Tradition und Fortschritt,* exhibition catalogue, Essen 1997, p. 122. An early copy on canvas, once ascribed to Marten van Cleve, was sold London, Christie's, 2 December 2014, lot 12.
2. Ertz 2000 pp. 701-702, cat. nos. E818 - E823 ('E' denotes '*echt*' or authentic). A seventh and much smaller version, Ertz's no. E824, is also listed by the author, but the composition is different and reversed. Ertz 2000 pp. 633, 702, reproduced fig. 503.
3. Ertz 2000, vol. II, p. 701, cat. no. E820, fig. 505. Sale London, Sotheby's, 5 December 2012, lot 12.
4. Ertz 2000, vol. II, p. 702, cat. no. E823, reproduced.
5. Sale London, Christie's, 7 December 2017, lot 22.
6. Ertz 2000, vol. II, pp. 623, 632, 637, 699, cat. nos. E807 - E810, figs. 497-500.
7. The best surviving examples, constituting four panels in all, are most probably those sold London, Sotheby's, 4 December 2019, lot 21.

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PIETER DE RING

Leiden/Ypres 1615/1620 - 1660 Leiden

Still life with a tazza, pears, plums, a Wan-Li bowl, a roll, grapes, lemons, cherries, and a glass of wine, all on a table draped in a green cloth and set before a curtain

signed, dated, and inscribed upper left on the cartouche: *... / Petrus De Ring / Autor / Pintor / Anno 1656*

oil on canvas

36½ by 29¾ in.; 92.7 by 75.6 cm.

$ 80,000-120,000

PROVENANCE

Anonymous sale, New York, Christie's, 15 January 1988, lot 139;
With Richard Green, London;
From whom acquired.

This masterful still life by Pieter de Ring is a celebration of color, texture, and light. A remarkable sense of balance permeates this scene, which is overflowing with opulent vessels, rich fabrics, shellfish, fruits and greenery, all rendered with a brilliant palette and in painstaking detail. Pieter de Ring frequently signed his works with a single gold ring, an example of which is nestled on the table near the center of the right edge. Interestingly, the painting is further signed *Petrus de Ring* and dated 1656 upon the stone cartouche at upper left, doubly emphasizing his artistic authorship.

Very little is known about the life of the Dutch artist Pieter de Ring. Born around 1615-1620 in either Leiden or Ypres, he may have originally trained as a mason, but he cofounded the Leiden artist's guild in 1648. If he is indeed the artist whom Arnold Houbraken reported as training with Jan Davidsz. de Heem, then De Ring would have undertaken a trip to Antwerp, for which there is no evidence. De Heem's works, however, undoubtedly influenced De Ring, who was active as a still life painted from about 1645 until his death in 1660.

A strong light source shining from the upper left illuminates not only the vibrant colors of the array of objects, but also their varied textures: the two rose's delicate pink petals; the blue and white *Wan-li* porcelain bowl's smooth surface; the silver tazza's shimmering luster; the bread roll's crisp edges; the colorful fruit's ripeness; and the lush foliage's variegated edges. Several of the painting's elements, including the glass roemer and the blue and white jug and bowl, also feature in the artist's marvelous *Still Life with a Parrot* in the Wallace Collection, London.[1] Other comparable examples by De Ring include a painting also dated 1656 in the Museum De Lakenhal, Leiden,[2] and one in the Staatliches Museum, Schwerin.[3]

1. Inv. no. P107, oil on canvas, 128 by 139.5 cm.
2. Inv. no. S 373, oil on canvas, 97.5 by 77 cm.
3. Inv. no. G 404, oil on canvas marouflaged on panel, 56 by 82 cm.

114

JACOB VAN HULSDONCK

Antwerp 1582 - 1647

Still life with a herring, cheese, preserved fruits and nuts, bread, butter, and a wineglass and jug, all on a draped table

signed lower left: *·IVHVLSDONCK·FE·* (*IVH* in ligature)

oil on panel, with a prepared reverse

18¼ by 27½ in.; 46.5 by 69.9 cm.

$ 300,000-500,000

PROVENANCE
With Somerville & Simpson, London;
From whom acquired, 1982.

Jacob van Hulsdonck was an important pioneer in the development of still life painting. He was born in Antwerp at the end of the 16th century, but as the son of Flemish Protestants, settled in Middelburg for a period of time in his early life. It is believed that while there Hulsdonck received his first training from Ambrosius Bosschaert the Elder. He later returned to Antwerp, one of the earliest artistic centres for still life painting as an independent genre. Hulsdonck joined the Antwerp guild as a master in 1608 and was here undoubtedly influenced and inspired by the depiction of flowers and food through the works of those Flemish artists who were innovating in the field – such as Frans Snijders, Osias Beert, and Jan Brueghel the Elder.

Despite a long career of almost forty years, fewer than a hundred works by Hulsdonck are known, all of which are still lifes. Although the artist signed or monogrammed over half of his paintings, there appears to be only one dated example (an early *Breakfast Piece* of 1614, today in the Bowes Museum, Barnard Castle),[1] and since Hulsdonck's handling remains fairly consistent throughout his *œuvre*, it is difficult to establish a chronology of his work. The majority of Hulsdonck's designs depict diverse fruits, usually placed in porcelain bowls or wicker baskets. This painting is one of a very small number of lavish displays of food displayed on a tabletop, commonly referred to as "breakfast pieces." The present painting may well have been painted in the years between 1615-20, like his other works of this type, although it differs from these in its lower and more focused viewpoint.

This painting is defined by the clarity of illumination, refinement of detail, and a simultaneous simplicity and complexity of design, representative of Hulsdonck's work at its most elegant. The painting combines everyday objects and food, such as the herring on the earthenware plate, or even the magnificent cheese that dominates the center of the composition, with more rare and luxurious items, including the fine wineglass, and the delicate imported porcelain bowl and plate, which hold butter, almonds, raisins and dried figs, not to mention the precariously balanced knife with an ornate handle. As with many still lifes of this period, some of the motifs here are repeated in other works by Hulsdonck, namely the herring on the plate, and the bread roll at left; other elements, however, including the plate of dried fruit, the strips of fish on the right, and the neatly folded, patterned cloth, appear to be features unique to this painting.

Hulsdonck takes prodigious care over the depiction of the variety of surfaces and textures of all of these objects, and the delightful sense of illusion is heightened by the half-cut or eaten food, as if whoever has been enjoying this spread has only just now temporarily left the table, giving leave to the flies and the small beetle – another unusual detail in Hulsdonck's paintings of this type – to participate in the feast.

[1] Inv. no. B.M.99.

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TIZIANO VECELLIO, CALLED TITIAN

Pieve di Cadore circa 1485/90 (?) - 1576 Venice

Ecce Homo

oil on canvas

32 by 26¼ in.; 81.3 by 66.7 cm.

$ 1,500,000-2,000,000

PROVENANCE

Possibly Paolo Coccapani (1584-1650), Bishop of Reggio Emilia, for whom acquired by Gabriele Balestrieri, 1644;
Possibly Cristoforo Otoboni, Venice, 1648;
Private collector, Belgium;
From whom acquired and then anonymously sold, New York, Christie's, 29 October 2019, lot 772 (as Studio of Titian);
Where acquired by the present owner.

LITERATURE

P. Joannides, "Paintings of the *Man of Sorrows* by Titian and his studio, II," in *Colnaghi Studies Journal* 6 (March 2020), p. 64 note 71;
P. Joannides, "The *Mocking of Christ*, the *Recognition of Christ's Divinity* and the *Ecce Homo* by Titian and his Studio," in *Titian: Themes and Variations*, P. Humfrey (ed.), Florence 2022, forthcoming (as Titian).

Only recently rediscovered, this moving and expressively painted *Ecce Homo* is an important addition to Titian's corpus, and particularly to his body of late religious art. The eloquent, proto-impressionistic style of Titian's final manner exemplified here was to become a legacy of the profoundest importance for artists from Rembrandt and Velazquez in the seventeenth century to Freud and Bacon in the twentieth century. Thus, the reappearance of this *Ecce Homo,* executed during the final phase of Titian's career, is a significant event in our understanding of one of the most important painters of the Western canon.

Unlike other painters whose fame dimmed after their deaths, Titian's status as one of the greatest painters of all time has never wavered, and thus it is unusual for a painting by him to have been lost. In the case of the present *Ecce Homo*, it appears that Titian's own technique and idiosyncratic creative practice played a critical part. Marco Boschini recorded Palma Giovane's extraordinary eyewitness testimony of the master's working method; in the words of Titian's biographer Sheila Hale, "it is the most vivid and revealing description of a great painter at work in the literature of art."[1] Moreover, it provides extraordinary insight into the genesis of this painting:

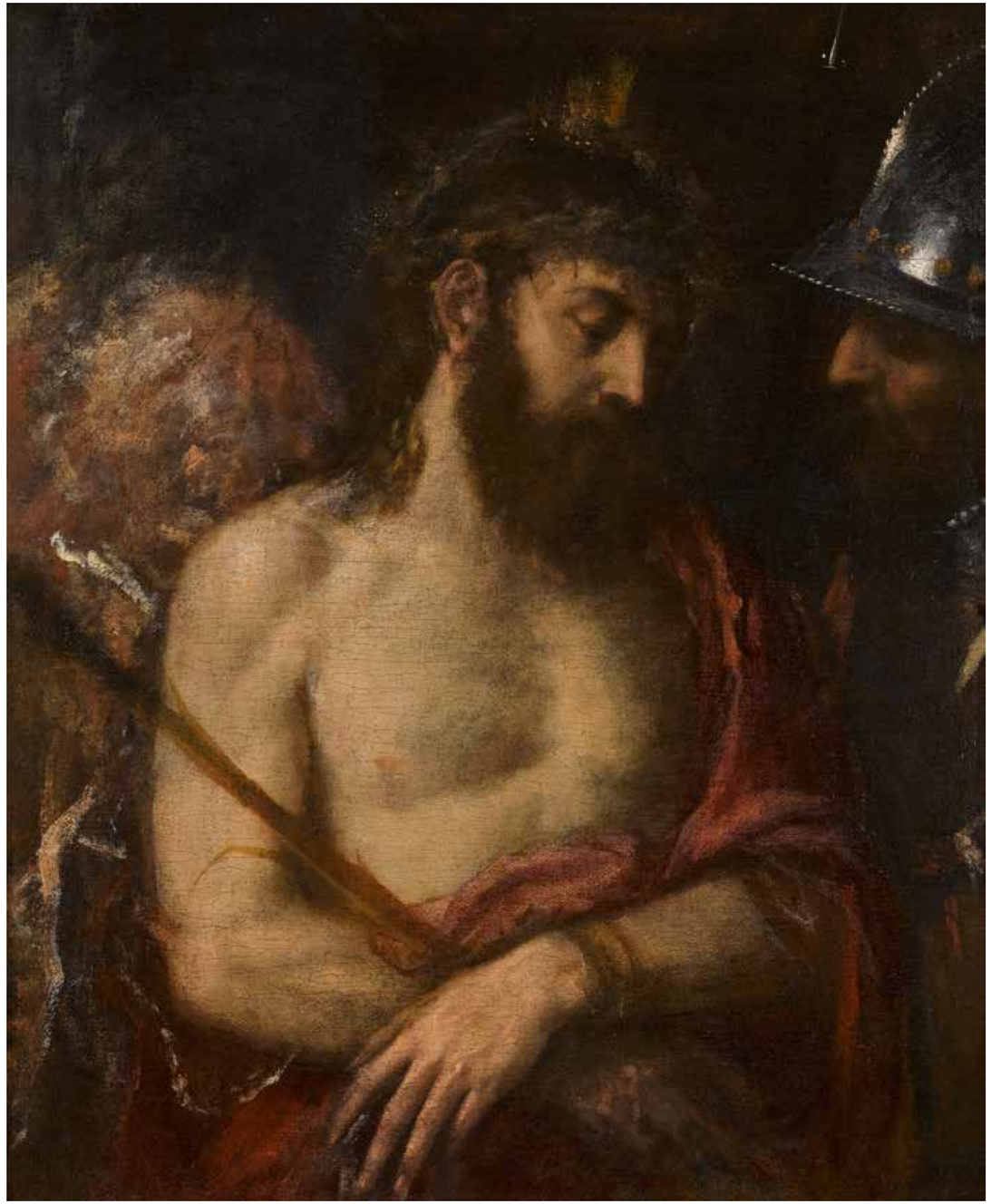

Fig. 1. Tiziano Vecellio, called Titian, *Ecce Homo*, *Saint Louis*, Saint Louis Art Museum, inv. no. 10.1936

Fig. 2. Image of the present lot pre-cleaning

Fig. 3. X-ray image of the present lot

[Titian] blocked in his pictures with a mass of colours, which served as a bed or foundation for what he wished to express, and upon which he would then build. I myself have seen such underpainting, vigorously applied with a loaded brush, of pure red ochre, which would then serve as a middle ground; then with a stroke of white lead, with the same brush then dipped in red, black or yellow, he created the light and dark areas of the relief effect. And in this way with four strokes of the brush he was able to suggest a magnificent figure…After having thus established this crucial foundation, he turned the pictures to the wall and left them there, without looking at them for several months. When he later returned to them, he scrutinized them as though they were his mortal enemies, in order to discover any faults; and if he did find anything that did not accord with his intentions, like a surgeon treating a patient, he would remove some swelling or excess flesh, set an arm if the bone were out of joint, or adjust a foot if it were misshapen, without the slightest pity for the victim. By thus operating on and re-forming these figures, he brought them to the highest degree of perfection… and then, while that picture was drying, he turned to another. And he gradually covered with living flesh those bare bones, going over them repeatedly until all they lacked was breath itself….For the final touches he would blend the transitions from highlights to halftones with his fingers, blending one tint with another, or with a smear of his finger he would apply a dark accent in some corner to strengthen it, or with a dab of red, like a drop of blood, he would enliven some surface—in this way bringing his animated figures to completion. In the final stages he painted more with his fingers than with the brush.[2]

Titian's expressionistic style and creative method are revealed in this *Ecce Homo*. The figure of Christ and the soldier on the right, are almost fully resolved. To the left of Christ is a counterbalancing passage of ethereal, abstracted light in the night sky, which has variously been interpreted as the beginnings of a third figure (possibly a page as in the Saint Louis canvas, fig. 1) or an unresolved foreshadowing of a comparably placed torchlight (also present in the Saint Louis work).

Fig. 4. Tiziano Vecellio, called Titian, *Ecce Homo,* oil on slate, Madrid, Museo del Prado, inv. no. P000437. Museo Nacional del Prado / Art Resource, NY

If such astounding and immediate brushwork appeals to our contemporary sensibility, as does the painting's unfinished quality, such factors would not always have been preferred over a more finished and conventional work. Thus, when this painting appeared at auction in 2019, it was largely overpainted, making any assessment of Titian's authorship impossible to determine (fig. 2). The alterations to Titian's masterful composition were most likely made around the mid-seventeenth century or later, and evidently aimed to "finish" the loose and abstracted brushwork, which so beautifully characterizes this last and most evocative phrase of Titian's career. The changes included not only the covering of the nascent passage at left, but also involved the needless retouching of the flesh tones and other details.

The recent cleaning of this later overpaint has revealed the work to be, in the words of Paul Joannides, "wholly autograph."[3] He has suggested a date of the first half of the 1560s and noted that "[t]he abstract beauty and—dare one say?—tenderness, of the paint application in the lay-in is of a kind seen in the Vienna *Tarquin and Lucretia* and other unfinished paintings. The pleasure of looking at Titian's brushstrokes, however unresolved, is intense, even these abstracted strokes are rich in promise." Peter Humfrey concurred that the painting "bears every sign of the personal involvement by the artist."[4] He suggests a date of the mid-1560s. Both have agreed that the painting, with what Humfrey described as "highly, indeed intensely expressive" pictorial handling, to be an unfinished composition, likely left incomplete at the time of Titian's death in 1576.

While the *non-finito* aesthetic endows the image with a sense of spontaneity, recent scientific imaging (fig. 3) further reveals this work's creative gestation, just as Palma described to Boschini. Titian adjusted (and then readjusted) the placement of Christ's rod, first changing its orientation and then shifting its angle, and altered the position of Christ's right arm several times. Not only evident in x-radiograph images, but also visible to the naked eye, these continual revisions of form and contour both imbue the figure of Christ with a dramatic vibrancy as Titian searched to perfect his vision.

Titian's Patrons:

Beginning in the 1540s, Titian depicted the suffering Christ for his most important patrons, including: Eleanora Gonzaga della Rovere (likely Florence, Palazzo Pitti, Galleria Palatina); Holy Roman Emperor Charles V (fig. 4); Pope Paul III (location unknown); Venetian nobleman Gabriele Vendramin (Paris, Musée du Louvre, inv. no. 747); Pietro Aretino (possibly Chantilly, Musée Condé, inv. no. PE32).[5] Some of these, like the Prado's slate version for Charles V, marked important commissions, while others, like the version for the celebrated writer Aretino, who served as Titian's confidante and greatest advocate, were presents from the painter. The Venetian poet's note of gratitude, thanking Titian for "the most precious gift," underscores both the image's power and its enduring popularity:

> *Of real thorns is the crown that pierces him, and of real blood is the blood that their points have drawn from him; nor otherwise can the scourge swell and bruise the flesh, than your divine brush has bruised and swollen the immortal limbs of this divine image. The pain from which the figure of Christ shrinks, moves to repentance any Christian who gazes upon his arms wounded by the cords that tie his hands; teaches humility to whoever contemplates the miserable violence enacted by the cane held in his right hand, and encourages whoever observes the conciliatory grace demonstrated in the image to bury any hatred and rancor.*[6]

Two documents from the seventeenth century mention paintings that may well be the present work. In 1644, the painter Gabriele Balestrieri acquired "an Ecce-Homo by Titian, part finished, part sketched, truly by his hand" for Paolo Coccapani, Bishop of Reggio Emilia.[7] The Venetian chronicler Carlo Ridolfi mentioned another painting whose description accords exactly with the painting: "a figure of the Savior crowned with thorns, in a most humble act, guarded by a Soldier, a singular work by the immortal Titian," in the collection of Cristoforo Otoboni.[8] Since other known works by Titian of this theme do not correspond with these descriptions or have different provenances, it is probable that the present canvas maybe identifiable with one or both of them.

Titian and Christ as Ecce Homo:

It is not surprising that the Ecce Homo would become a recurring theme in Titian's art. One of the most poignant moments of Christ's Passion, the Ecce Homo marks the narrative's climax, when Pilate presents Christ to the people and declares "*ecce homo*," or "behold the man," asking them to decide his fate (John 19:5). Crowned with thorns, wearing crimson robes and holding a mock scepter, the bound Christ has endured ridicule and physical abuse. Yet, with downcast eyes and a gently inclined head, he appears calmly resigned to his fate. Powerless and accepting, Titian's Christ evokes profound pathos from the viewer,

In the mid-1550s, Titian returned to the subject of the Ecce Homo, painting a version, paired with a *Mater Dolorosa* for King Philip II of Spain. Though that original work is lost, the composition of this slightly later Man

Fig. 5. Luca Bertelli print after Titian, *Ecce Homo*

Fig. 6. Tiziano Vecellio, called Titian, *Ecce Homo,* oil on canvas, collection of the Duke of Northumberland, Alnwick castle. © Collection of the Duke of Northumberland / Bridgeman Images

of Sorrows is known through a Luca Bertelli engraving (fig. 5) and several contemporaneous and slightly later replicas (among them is the autograph version in the collection of the Duke of Northumberland, Alnwick Castle, fig. 6). As with the earlier iterations, Titian depicted Christ, with chestnut-colored hair and a thick beard, nearly parallel with the picture plane against a spare, dark background. Here, however, Titian changed the orientation of Christ's rod, which is thicker than in earlier iterations and angled from bottom right to upper left.

During the 1560s, Titian again returned to the subject of Christ's torment.[9] The artist's handling of paint is looser in these later works, as he experimented with using larger, more prominent brushstrokes to build up form, softening hard-edged contours and imbuing the images with gestural expressiveness. Even while adapting prototypes from the 1540s and 1550s, Titian continued to search for formal resolution, shifting and adjusting the composition's salient elements. In one work (fig. 7), Christ, with an incandescent halo, is oriented to the left, rather than the right, and wears mauve robes, which leave his muscular right shoulder bare. In another (fig. 8), Titian returns to the right-focusing Christ, but by tightening the arrangement of his limbs and shifting the arrangement of his chin, creates a triumphant image of Christ. Anthony van Dyck, profoundly influenced by Titian's prototype, recorded a similarly unvanquished Christ in his *Italian Sketchbook* (fig. 9).

Titian's final reinterpretations of the Ecce Homo, a theme that continued to captivate the artist in his old age, expanded earlier variations of the isolated, iconic Christ to include additional narrative elements, thereby expanding the *imago pietatis* into history paintings. In addition to the present work, these very last treatments of the subject include versions in Madrid (fig. 10) and Saint Louis (fig. 1).[10] In these iterations, Christ is flanked by an elaborately attired Pilate (as well as an additional soldier in the version in Spain) at right and a jailor at left. With elongated dimensions, the canvases feature more elaborated background elements, alternatively a column or a grilled window. Uniquely, the present picture includes only one other figure: a helmeted man holding a pike, the tip of which catches the light at upper right. This shadowy figure, unlike the aggressive men who appear in the other versions, appears as a sympathetic character, prompting Peter Humfrey to suggest that he may be "a spiritual self-portrait" of the aging artist.[7]

Influence on later artists

The influence of Titian's images of the Ecce Homo and related pictures, such as the Mater Dolorosa with which it was sometimes paired, was felt almost immediately. This was true in Spain, where many of these paintings entered the royal collection and became available to artists active at court. Velazquez, in particular, was a famous admirer of Titan; the Spaniard is said to have opined: "it is Titian that bears the banner."[11] The work of other Spanish artists, such as Bartolomé Esteban Murillo, also reflects Titian's influence, whether through direct or oblique contact.

Fig. 7. Tiziano Vecellio, called Titian, *Ecce Homo*, Dublin, National Gallery of Ireland, inv. No. 3186

Fig. 8. Tiziano Vecellio, called Titian, *Ecce Homo,* oil on canvas, Sibiu, Muzuel Brukenthal, inv. no. 3186

Perhaps more obvious was Titian's influence on Flemish painters, such as Sir Peter Paul Rubens and Anthony van Dyck. Both artists studied Titian during their Italian sojourns and were inspired by his varied creative practices. In an *Ecce Homo* painted just a few years after Rubens's return from Italy now in the Hermitage (inv. no. 3778), he adopts a similar approach to that employed by Titian. Rubens's Christ directly confronts the viewer, unlike Titian's, but is similarly depicted half-length and flanked by his tormentors.[12] Anthony van Dyck more clearly adopted the pathos and drama that are hallmarks of Titian's treatment of the subject. The Northerner's *Italian sketchbook* (London, British Museum, inv. no. 1957,1214,207.1) includes several drawings after Titian's paintings, including an Ecce Homo then in the Venetian collection of Bartolommeo della Nave and closely related with the work in Sibiu (fig. 8). In several of Van Dyck's paintings, he retained and expanded on the elegiac tone of Titian's pictures. This is clearly evident in two canvases painted in the second half of the 1620s. In *Christ as the man of sorrows*, painted in Genoa for the Balbi family (Birmingham, Barber Institute of Fine Arts, inv. no. 54.4) Van Dyck presents his bound Christ three-quarter-length with a tormentor at right, as in the present painting. Similarly, in his *Mocking of Christ* of 1628-1630 (Princeton University Art Museum, inv. no. y1975-12), painted soon after his return to Antwerp, Van Dyck moves the figure of Christ to one side, thereby developing the theme into a fully Baroque composition, but one still undeniably tied to Titianesque prototypes.

Fig. 9. Anthony van Dyck, sketch of Titian, Ecce Homo, Italian Sketchbook, London, British Museum inv. No. 1957.1214.207.21. © The Trustees of the British Museum

Fig. 10. Attributed to Tiziano Vecellio, called Titian, *Ecce Homo*, oil on canvas, Madrid, Museo del Prado, inv. no. P000042

Later images of the Ecce Homo or Mocking of Christ similarly owe a debt to Titian's creations in varying degrees—paintings by Guido Reni, for example, echo Titian's images, but filtered through a softer, Baroque lens. More astounding is how nineteenth- and twentieth-century artists built upon Titian's foundation. The theme's emotional gravity allowed artists to adapt it readily according to their own contemporary aesthetic. A painter as avant-garde as Édouard Manet, for example, undoubtedly influenced by Titian's great *Mocking of Christ* in the Musée du Louvre, painted his own version (fig. 11) in 1865. In *Jesus Mocked by the Soldiers,* Manet updates the image: the quotidian figures are no longer heroic (or demonic) archetypes, but people the artist might have encountered in his everyday life. And in the twentieth century, artists as disparate as Georges Rouault and Otto Dix drew on Titian when treating the subject, which they adapted for their own social contexts.

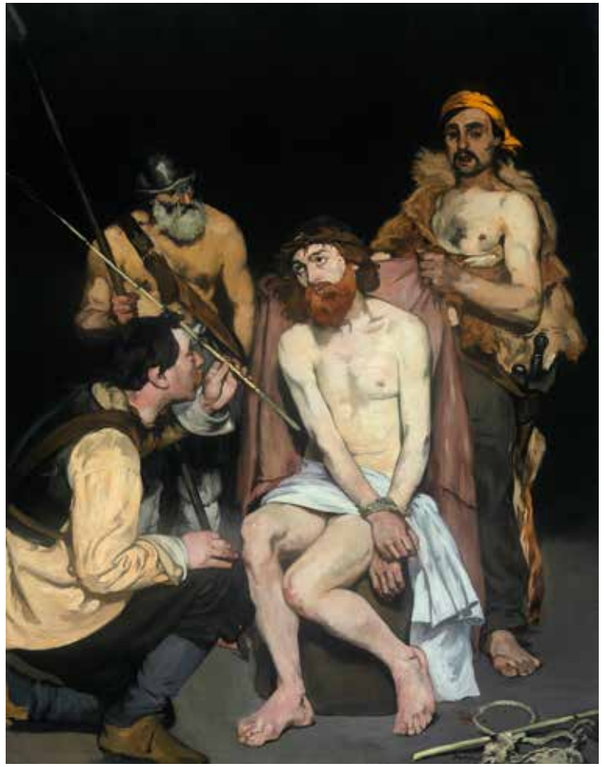

Fig. 11. Edouard Manet, *Jesus Mocked by the Soldiers,* oil on canvas, Chicago, Art Institute of Chicago, inv. no. 1925.703

[1] S. Hale, *Titian: His Life*, London 2012.
[2] M. Boschini, *Le ricche minere della pittura veneziana*, Venice 1674, unpaginated. Translation from D. Rosand, "Titian and the Critical Tradition," in *Titian: His World and His Legacy*, D. Rosand (ed.), New York 1982, p. 24.
[3] Joannides 2022, forthcoming.
[4] Written communication, 15 July 2022.
[5] In 1543, Titian also produced a large-scale narrative work of the Biblical episode for Giovanni d'Anna (Vienna, Kunsthistorisches Museum, inv. no. GG 73).
[6] Aretino to Titian, January 1548: *"il più prezioso dono….Di spine è la corona che lo trafigge, ed è sangue il sangue che le lor punte gli danno versare; nè altrimenti il flagello può enfiare e far livide le carni, che se l'abbia fatte livide ed enfiate il pennello vostro divino, nele impmortali membra della divota imagine; il dolore, in cui si restringe la di Gesù figura, commuove a pentirsi: qualunque cristianamente gli mira le braccia recise dalla corda che gli lega le mani; impara ad esser umile chi contempla l'atto miserrimo dalla canna, la quale sostiene in la destra: nè ardisce di tenere in sè punto di odio, e rancore colui che scorge la pacifica grazia che in la sembianza dimostra." L'Aretino ovvero dialogo della pittura di Lodovico Dolce con l'aggiunta delle lettere del Tiziano a vari e dell'Aretino a lui*, Milan 1963, p. 102.
[7] "*un Ecce-Homo di* Tiziano *parte finite, parte abbozzato, verissimo di sua mano*." G. Campori, *Raccolta di cataloghi ed inventarii inedita…* Modena 1870, p. 144.
[8] "*una figura del Salvatore coronato di spine, in atto humilissimo, custodito da un Soldato; opera singolare dell'immoratal Titiano*." C. Ridolfi, "Vita di Leandro da Ponte da Bassano," in *Le Maraviglie dell'Arte*, Venice 1648, p. 168.
[9] See M. Falomir, "*Christ Mocked*, a Late *Invenzione* by Titian," in *Artibus et Historiae* 28, no. 55 (2007), pp. 53-61.
[10] Other versions are in Dresden (Staatliche Kunstsammlingen, Gemäldegalerie Alte Meister, inv. no. 184), Munich (Alte Pinakothek, inv. no. 6252), and Hampton Court (Royal Collections, inv. no. RCIN 406066).
[11] D. Justi, *Diego Velazquez*, London 1889, p. 351.
[12] See J. Richard Judson, *The Passion of Christ, Corpus Rubenianum Ludwig Burchard*, Part VI, London 2000, p. 64.

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SANO DI PIETRO

Siena 1405 - 1481

Saint Bernardino resuscitating Amico after drowning; The miraculous exorcism of a possessed woman

a pair, both tempera on panel, gold ground

the first: 9¾ by 15⅝ in.; 24.8 by 39.8 cm.
the second: 9⅞ by 16⅛ in.; 25.2 by 40.9 cm.

(2)

$ 1,000,000-1,500,000

PROVENANCE

Count Karol Lanckoronski (1848-1933), Palais Lanckoronski, Vienna, by 1897 and until at least 1927;
Thence probably by descent to his son, Anton Lanckoronski (1893-1956), Vienna and Zurich;
With Thomas Agnew & Sons, London, by October 1954;
From whom acquired by Monique Louise Roberte Uzielli (1913-2011), New York, by 1968;
From whose estate acquired, via private sale, Christie's, by the present collector, 2012.

EXHIBITED

London, Thomas Agnew & Sons, *Old Masters*, 13 October - 20 November 1954, nos. 12, 14;
New York, Metropolitan Museum of Art, *Painting in Renaissance Siena, 1420-1500*, 20 December 1988 - 19 March 1989, nos. 24a, 24b.

This exquisite pair of panels, executed by the Sienese artist Sano di Pietro in the 1470s, originally constituted the *predella*, or base, of a large altarpiece. A popular and prolific painter and miniaturist, Sano routinely worked for Siena's most eminent religious and civic institutions and was the foremost illustrator of the life and legend of Saint Bernardino, a fifteenth-century Franciscan preacher canonized by Pope Nicholas V in 1450.

The two scenes, which comprise what Keith Christiansen has described as the most extensive Bernardine narrative cycle in fifteenth-century Sienese art, relate posthumous miracles essential to the saint's hagiography. Sano utilized continuous narrative in both panels, employing this pictorial device to depict complex narrative episodes within the individual compositions.

In *Saint Bernardino resuscitating Amico after drowning*, the young burgundy-clad Amico has accidentally drowned in a tub, situated at the composition's center. Bemoaning their loss, his mother and her attendant, joined by a devout man who has just walked out of the salmon-colored building at right, pray to Saint Bernardino for Amico's salvation. The cloud-borne saint swoops down from heaven and saves the child, who is seen at left standing with his hands clasped in thanksgiving.

LITERATURE

B. Berenson, *The Central Italian Painters of the Renaissance*, London and New York 1897, p. 177;
E. Gaillard, *Un Peintre siénnois au XV^e siècle: Sano di Pietro, 1406-1481*, Chambéry 1923, p. 202
R. Van Marle, *The Development of the Italian Schools of Painting*, The Hague 1927, vol. IX, p. 531;
B. Berenson, *Italian Pictures of the Renaissance, A List of the Principal Artists and Their Works with an Index of Places*, Oxford 1932, p. 505;
B.N., "Current and Forthcoming Exhibitions," in *Burlington Magazine* 96, no. 620 (November 1954), p. 362, reproduced figs. 29, 30;
Old Masters, exhibition catalogue, London 1954, p. 6, cat. nos. 12, 14;
B. Berenson, *Italian Pictures of the Renaissance, Central Italian and North Italian Schools*, London 1968, vol. I, p. 377;
M.A. Pavone and V. Pacelli, *Enciclopedia bernardiniana, Iconografia*, vol. II, L'Aquila 1981, p. 34;
K. Christensen, in *Painting in Renaissance Siena, 1420-1500*, exhibition catalogue, K. Christiansen, L. Kanter, C. Strehlke (eds.), New York 1988, pp. 153, under cat. no. 20, 164-166, cat. nos. 24a, 24b, reproduced in color p. 165;
J.W. Cyril, "The imagery of San Bernardino da Siena, 1440-1500: An iconographic study," University of Michigan, Ph.D. dissertation, 1991, pp. 63-65, reproduced figs. 32, 33.

In *The miraculous exorcism of a possessed woman*, Sano used the interior's architectural structure to guide the unfolding narrative, which transpires across three vaulted bays. At left, three figures, one walking with crutches, enter the church; between the two polychrome columns, a woman swoons as a small black demon is expelled from her body; at right, the restored victim kneels before Saint Bernardino's bier, offering thanks for his miraculous intercession.

The two panels may have originally formed the *predella* for Sano di Pietro's *Madonna and Child enthroned with angels and Saints Francis, Catherine of Alexandria, Margaret, and Bernardino* (Siena, Pinacoteca Nazionale, inv. no. 237), although this association remains speculative. At times, several other panels have been connected with the pair, including: *Donna Perna healed at the bier of Saint Bernardino*,[1] *Death of Saint Bernardino on 20 May 1444 in Aquila*,[2] *Saint Bernardino rescuing Carinus from drowning*,[3] and *Saint Bernardino Preaching*.[4]

The pair once formed part of Count Karol Lanckoronski's distinguished Viennese collection, where the panels would have hung alongside other Italian masterpieces including Dosso Dossi's *Jupiter, Mercury, and Virtus* (Krakow, Wawel Castle, inv. no. 8486) and Paolo Uccello's *Saint George and the Dragon* (London, National Gallery, inv. no. NG6294).

[1] Florence, Semenzato, 19 February 2003, lot 15.
[2] Collection of Countess Editta Rucellai, Florence.
[3] London, Sotheby's, 7 July 2004, lot 36.
[4] Vienna, Dorotheum, 23 October 2018, lot 122.

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GIOVANNI PIETRO RIZZOLI, CALLED GIAMPIETRINO

Milan 1480 or 1485 - 1553

Madonna nursing the Christ Child with Saint Anne

oil on panel

25⅜ by 20⅛ in.; 64.5 by 51.1 cm.

$ 200,000-300,000

PROVENANCE

Anonymous sale, New York, Christie's, 28 January 2015, lot 128;
Where acquired by the present collectors.

BIBLIOGRAPHY

To be published in C. Geddo, *Giovan Pietro Rizzoli, il Giampietrino, L'opera completa* (as Giampietrino).

One of Leonardo da Vinci's greatest disciples, Giovanni Pietro Rizzoli, called Giampietrino, here displays the most salient hallmarks of his mentor's style. Giampietrino's refined, precise technique, discernable in the subtle gradations of light and shade, and the elegant compositional arrangement of the three figures are especially reminiscent of Leonardo. Resonances with Leonardo's *Madonna of the Yarnwinder* (fig. 1) and *Litta Madonna* (fig. 2) are especially apparent. From the former Giampietrino adapts the gentle turn of the Madonna's head and the protective gesture of her right hand; from the latter he incorporates the energetic pose and outward gaze of the Christ child.

Fig. 1. Leonardo da Vinci, *Madonna Litta*, tempera on canvas (transferred from panel), Saint Petersburg, Hermitage Museum, inv. no. ГЭ-249

Fig. 2. Leonardo da Vinci, *Madonna of the Yarnwinder (The Buccleuch Madonna)*, oil on walnut panel, Edinburgh, Scottish National Gallery, on long-term loan from the Duke of Buccleuch's collection. The Buccleuch Collections / Bridgeman Images, Reproduced with the kind permission of the Duke of Buccleuch & Queensberry, KT

Giampietrino probably executed this panel in the late 1530s, when he had reached his full artistic maturity. Giampietrino's affinity for luminous colors, complementing his sophisticated use of *chiaroscuro*, is especially apparent in this composition, in which he achieves a tonal harmony through the careful balance of red, orange, yellow, green, and blue hues. The composition's success is evident both in Giampietrino's reuse of the central figurative elements in his *Castel Vitoni Madonna* (Biblioteca di Castel Vitoni), which omits Saint Anne and instead includes Saint Joseph, and the existence of several contemporaneous copies (one of which, without the figure of Saint Anne, recently sold at Hampel, 9 December 2021, lot 214)[1].

Sitting on a stone parapet, the Virgin, in the pose of a *Madonna lactans,* nurses the infant Jesus as her own mother stands behind. The two women offer contrasting emotional responses to Christ's ultimate fate: Saint Anne, shown with wizened features, stares stoically into the distance, while the Madonna diverts her tear-filled eyes from the child who lays across her lap. He, in turn, gazes at the viewer with innocent (or is it omniscient?) composure, seemingly content to nurse from his mother's breast. Yet while his chubby body and energetically infantile pose speak to his childlike nature, the apple in his right hand recalls Eve's original sin, the root of his own eventual sacrifice.

Professoressa Christina Geddo has examined this painting in person and her study of the work provides the starting point for this catalogue note. She will publish the picture in her catalogue raisonné on Giampietrino as an autograph late work.

[1] On these, see C. Geddo, "La Madonna di Castel Vitoni del Giampietrino," in *Achademia Leonardi Vinci* 7 (1994), pp. 57-66, reproduced figs. 1, 45.

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SEBASTIANO LUCIANI, CALLED SEBASTIANO DEL PIOMBO

Venice circa 1485 – 1547 Rome

Portrait of a woman holding a crown of laurels, half-length

inscribed on the *verso*: *20e P.G Dolgorouky*

oil on poplar panel

34¼ by 26½ in.; 87.6 by 67.3 cm.

$ 1,500,000-2,000,000

PROVENANCE

Cardinal Antonio Barberini (1607-1671), Palazzo Barberini, Rome, by 1644 (1644 inv. no. 223);
Thence by inheritance to his brother, Cardinal Francesco Barberini (1597-1679), Palazzo Barberini, Rome (1672 inv. no. 23);
Thence by descent in the Barberini family;
From whom likely acquired by a member of the Dolgorukov (or Dolgoruky) dynasty, possibly Alexey Grigoryevic Dolgorukov (d. 1734);
Thence probably by descent to Prince Serge Alexandrovich Dolgorukov (1875-1933), Saint Petersburg;
Private collection, Belgium, by the 1960s;
From whom acquired by the present owner.

LITERATURE

M.A. Lavin, *Seventeenth-Century Barberini Documents and Inventories of Art*, New York 1975, pp. 166, 294, 337.

This recently rediscovered portrait of a refined and self-assured female sitter is a mature work by Sebastiano del Piombo, one of the greatest painters of the Cinquecento. While this work probably dates to the early 1540s, the image type is part of the Venetian tradition of idealized female portraits first popularized by Giorgione, Titian, and Palma Vecchio. The composition is known in three iterations, of which this, the largest and most pristine, is undoubtedly the prime, autograph version.

Positioned behind a ledge, the sitter confronts the viewer's gaze while also remaining aloof. The composition is near-monochrome in palette and the sole hint of color derives from the red fabric peeking out near the sitter's right cuff. Her dark hair is largely covered by a white veil, which she modestly pulls back from her face. With her other hand, she clasps to her breast a crown of laurel, thereby associating her with the art of poetry. But as is common in Renaissance portraits of women, her identity remains unknown. Indeed, rather than an actual woman, she might be better understood either as a feminine ideal, the embodiment of poetic inspiration itself, or as a depiction of Laura (whose name means "laurel" in Italian), Petrarch's beloved muse.

Until the present work's rediscovery, scholars considered the so-called Kennet version to be the prime original, though frequently noting the work's poor state of preservation.[1] The third version, today in the Tribunale Amministrativo Regionale in Lazio, is nearly identical to the Kennet composition, and is most likely a later copy of that work. Even before the present panel's re-emergence, however, Roberto Contini and Mauro Lucco both suggested that the Kennet work was not an autograph Sebastiano del Piombo, but rather, a copy of a lost original.[2]

This panel, which Mauro Lucco considers "without question the original," is the largest of the three versions and thus the only painting that corresponds with the work listed in three successive Barberini inventories, dated 1644 through 1672. These all describe the work, by the hand of Sebastiano del Piombo, as a portrait of a woman holding a crown of laurels in her left hand.[3] The two later inventories further specify the painting's dimensions: four *palmi*, or 89.36 cm., precisely, which corresponds with measurements of the present panel (and is about twenty centimeters taller than the Kennet or Lazio versions).[4] An inscription on the panel's *verso* indicates it was once owned by a member of the Russian Dolgorukov (or Dolgoruky) dynasty, several paintings from whose collection are now in the State Hermitage Museum, Saint Petersburg.

Fig. 1. Infrared image of the current lot provided by current owner

Further underscoring the present work's autograph status, Sebastiano made significant changes to the composition while painting the panel. *Pentimenti*, or corrections, appear in the position of the sitter's hands, arrangement of her costume, and disposition of her sloped shoulders. IRR imaging (fig. 1) reveals that the artist re-conceived the height of the ledge three times, until finally deciding on its current position, the lowest of the three vantages with which he experimented, which ensures that both of her hands remain fully visible.

We are grateful to Professor David Ekserdjian and Dr. Roberto Contini for endorsing the attribution to Sebastiano del Piombo.

[1] Previously in the collection of Lord and Lady Kennet, and by whom sold at Christie's, London, 9 July 2015, lot 146. Michael Hirst, for instance, described it as "scarcely more than a ruin." M. Hirst, *Sebastiano del Piombo*, Oxford 1981, p. 117.

[2] R. Contini, in *Sebastiano del Piombo, 1485-1547*, exhibition catalogue, C. Strinati (ed.), Milan 2008, pp. 230-231, cat. no. 56; M. Lucco, *L'opera completa di Sebastiano del Piombo*, Milan 1980, p. 124, under cat. no. 99.

[3] Inv. no. 44 (April 1644), no. 223: "*un ritratto di una donna che tiene alla mano sinistra una carona* [sic] di *lauoro, con cornice di noce di fra Bastiano del piombo*." Inv. no. 71 (August 1671), no. 50: "*Un ritratto di Una Donna che tiene nella Mano sinistra una Corona da Lauro di mano di F. Bastiano del Piombo, di Grandezza p.mo 4*." Inv. no. 72 (1672), no. 23: "*Un Ritratto di Una Donna che tiene nella mano sinistra una Corona di Lauro di p.mi 4—Con Cornice di noce mano di Fr. Sebast[ian].o del Piombo*." Lavin 1975, pp. 166, 294, 337.

[4] The dimensions are given in the 1671 and 1672 inventories. One Roman *palmo* is equivalent to 22.34 cm.

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NICOLAES BERCHEM

Haarlem 1621/22 - 1683 Amsterdam

Mountainous landscape with a prophet of Judah being killed by a Lion

signed lower right: *...Berghem;*
inscribed on reverse with monograms of *KR* (Kaiser Rex) and *WR* (Wilhelm Rex)

oil on panel

32½ by 31⅛ in.; 82.6 by 79.1 cm.

$ 150,000-200,000

PROVENANCE

Frederick the Great, King of Prussia, Schloss Sanssouci, Potsdam, 1773 (*2. Etage, Cabinet XV Nr. 11*);
Neues Palais, Potsdam, Prussia by 1786 and until at least 1804;
Placed by the Prussian King at the Königliche Gemälde-Galerie, Berlin by 1832 (inv. no. II.354)
From where assigned to the Hohenzollern family in 1925 as part of the settlement between the Prussian state and its former ruling family;
Private collection ("Sammlung B");
By whom anonymously offered, Zurich, Dr. Störi, 20-21 March 1930, lot 523;
Anonymous sale, Berlin, Wertheim, 11 December 1930, lot 5a;
Anonymous sale, Zurich, Dr. Störi, 29-30 April 1931, lot 828;
Anonymous sale, Bern, Dobiaschofsky Auktionen, 12 May 2000, lot 340;
There acquired by the present owner.

LITERATURE

M. Oesterreich, *Beschreibung aller Gemählde, Antiquitäten, und anderer kostbarer und merkwürdiger Sachen, so in denen beyden Schlössern von Sans-Souci, wie auch in dem Schloße zu Potsdam und Charlottenburg enthalten sind*, Berlin 1773, p. 32, cat. cat. no. 105 (inventory of the collection of Frederick the Great);
F. Nicolai, *Beschreibung der Königlichen Residenzstädte Berlin und Potsdam, aller daselbst befindlicher Merkwürdigkeiten und der umliegenden Gegend,* Berlin 1786, p. 1241;
F.W. Waagen, *Verzeichnis der Gemälde-Sammlung des Königlichen Museums zu Berlin,* Berlin 1832, p. 214, cat. no. 354;
G. Parthey, *Deutscher Bildersaal: Verzeichnis der in Deutschland vorhandenen Ölbilder verstorbener Maler aller Schulen,* Berlin 1863, p. 102;
J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters,* vol. V, 1834, p. 97, cat. no. 307;
Katalog der Berliner Gemäldegalerie der Gemälde, 1902, cat. no. 907;
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke...*, vol. IX, Esslingen/Paris 1926, pp. 55-56, cat. no. 12.

This large, signed panel by Dutch Italianate landscape artist, Nicolaes Berchem, illustrates the rare Old Testament subject of the disobedient prophet. Although there is no firm evidence that this prolific artist ever traveled to Italy, works such as the present panel, which displays a complete absorption of the light and atmosphere of the Roman *campagna,* leave little doubt that he traveled there. He likely made this journey in the early 1650s, which is the proposed period of execution for this painting. During this period, Berchem's style moves away from the tonality of the 1640s, inspired by his contemporaries Jan van Goyen and Pieter van Laer, and towards a more vibrantly colored compositions balanced with golden tones reminiscent of Jan Both. His figures also become more elegant, as visible in this beautiful composition. In this scene, Berchem has made a bold and conscious decision to have the brambles assume the center focal point, leaving the figures to be tucked into the left corner. This stylistic decision is unprecedented in his work and fascinating considering the detailed attention he gives to the vegetation and forestry.

Here, Berchem chose to depict the final scene in a story taken from 1 Kings 13:26: "It is the man of God, who disobeyed the command of the Lord; therefore, the Lord has given him to the lion, which has torn him and killed him, according to the word of the Lord which He spoke to him." This passage from *Kings* warns the faithful against prophecy, or more pointedly, against succumbing to false prophecy. The man of God departed from the original commandment given to him by God and was smote by a lion. The instrument of his punishment, the lion, is a symbol of the Kingdom of Judah, one of the two tribes that split from the original twelve.

This particular subject was treated by several other artists from the Italianate school. Paul Bril painted the subject on two occasions (now lost), one of which is known through an engraving. Bartholomeus Breenbergh also painted the subject, although this composition is now lost.

120

SIR PETER LELY

Soest 1618 - 1680 London

Portrait of the Hon. Mrs. Lucy Loftus

oil on canvas

49¾ by 40 in.; 126.4 by 101.6 cm.

$ 200,000-300,000

PROVENANCE

Adam Loftus (1647-1691), 1st Viscount Lisburne;
Thence by descent to his daughter, Lucy, Marchioness of Wharton (née Loftus), Upper Winchendon, Buckinghamshire, by 1691;
Thence by descent, to her son Philip, 1st Duke of Wharton;
By whom sold as part of the famous collection of portraits in the Wharton collection for £1,500 to Sir Robert Walpole, Houghton Hall, by 1725;
Thence by descent to the 4th Marquess of Cholmondeley, Houghton Hall;
By whom sold, London, Christie's, 10 July 1886, lot 212, for 415 guineas;
There acquired by Asher Wertheimer;
From whom acquired by Cornelius Vanderbilt II (1843-1899), New York City and Newport;
Thence by descent to his daughter, Countess Laszlo Szechenyi (1886-1965) (née Gladys Vanderbilt), Newport;
Thence by descent to her daughter, Countess Anthony Szapary (1918-1998) (née Sylvia Szechenyi), Newport;
Thence by descent in her estate to the present owners.

EXHIBITED

Norfolk, Houghton Hall, *Houghton Revisited*, 17 May - 29 September 2013, no. 15.

As the likenesses of Anthony van Dyck did for the generation before, the portraits that Peter Lely created for the elite of the reigns of Charles II and James II fix in our modern minds the faces and personalities of Restoration England in a way that it is impossible to escape. Lely's style, languid and lush, matches the temperament of the time perfectly, and this is nowhere more evident than in his portraits of beautiful, aristocratic women. Lely painted this *Portrait of Lucy Loftus* in about 1673, when he was at the height of his popularity and artistic powers. The painting has an unbroken provenance since its creation, having descended in the sitter's family until it was purchased by Sir Robert Walpole for his magnificent collection at Houghton Hall, where it remained until sold in 1886. It was acquired later that year for his mansion in New York (and later The Breakers, Newport) by Cornelius Vanderbilt II, in whose family it remains today.

Although she appears to have been a celebrated beauty, with engravings made after the present painting as well as other version of it produced by Lely's studio,[1] biographical details about Lucy Loftus are somewhat scarce and confused. She was the daughter of George Brydges, 6th Baron Chandos (1620-1655), by his second wife, Lady Jane Savage, although her exact date of birth is uncertain. However, her marriage to Adam Loftus (1647-1691) on 7 March 1673 is recorded. Loftus, a member of the Anglo-Irish landowning elite, was the second son of Sir Arthur Loftus of Rathfarnham, County Dublin and his wife, Lady Dorothy Boyle, daughter of the 1st Earl of Cork. The couple had two children: James, who died in infancy, and a daughter also called Lucy, who later married the Marquess of Wharton, to whose family this portrait descended. As a Roman Catholic Loftus found favor upon the succession in 1685 of James II and was created Viscount Lisburne the following year. Sadly, Lucy had died in April 1681, before her husband's elevation. A year later, in May 1682, Loftus remarried in lavish style, this time to Dorothy, daughter of Patrick Allen.[2] She also predeceased her husband, whose own demise followed soon after in September 1691, slain by a cannonball at the siege of Limerick. With no heirs, his title became extinct.

The present painting exemplifies the type of elegant portrait of women that had made Lely so popular with the elite of his day. The sitter, about twenty years of age, is shown with her legs stretched to the right, a stormy, "proto-Romantic" landscape opening behind her. She wears a blue shift, trimmed with gold fringe over one shoulder with a sumptuous red silk cloak covering the stone on which she sits. In tone, the painting is less formal than Lely's famous "Windsor Beauties," a series of ten canvases painted for the Duke of York in the mid 1660's. Given the age of the sitter in the present portrait, and the more relaxed presentation of the sitter, it seems likely that it dates later than these famous canvases, likely to the early 1670's, possibly commissioned on the occasion of Lucy's marriage in 1673.

LITERATURE

H. Walpole, *Aedes Walpolianae*, 1747, p. 46 (where erroneously identified as a portrait of Jenny Deering, as hanging over a door in the Common Parlour at Houghton Hall, together with its pendant);
J. Chambers, *A General History of the County of Norfolk, intended to Convey all of the Information of a Norfolk Tour*, vol. II, Norwich 1829, p. 523 (as of "Jenny Deering," hanging over the door in the Common Parlour);
R. B. Beckett, *Lely*, London 1951, p. 51, cat. no. 51 (noted as "Probably in the Hermitage Gallery");
O. Millar, "Philip, Lord Wharton, and His Collection of Portraits," in *Burlington Magazine* 136, no. 1097 (August 1994), p. 522;
A. Moore and L. Dukelskaya, *A Capital Collection, Houghton Hall and the Hermitage*, New Haven and London 2002, p. 318, cat. no. 222;
C.J. Burns, *From Medici to Bourbon: The Formulation of Taste and Evolution of a Vanderbilt Style*, University of London, MA Thesis, Courtauld Institute of Art 2007, pp. 38-39 (incorrectly reproduced p. 80, fig. 14 with an image of its pendant);
T. Morel, A. Moore, J. Harris, L. Dukelskaya, *Houghton Revisited: The Walpole Masterpieces from Catherine the Great's Hermitage*, exhibition catalogue, London 2013, pp. 86, 110, 224, cat. no. 15, reproduced.

ENGRAVED

A. Browne, before 1680
C. Townley, 1787 (as a portrait of "Jenny Deering")

From very early in its history, the *Portrait of Lucy Loftus* was paired with another painting by Lely of Anne Wharton (née Lee), now in the collection of The Breakers, Newport, RI. Anne, a poet and playwright, was the first wife of Thomas, 1st Marquess of Wharton, who secondly married Lucy, the daughter and heir of Adam Loftus and the daughter and namesake of the sitter in the present portrait. Both canvases were thus brought together in the Wharton collection, which was already famous for the quality and range of portraits. The collection was largely formed by Philip, 4th Baron Wharton, and comprised of royal and family portraits as well as depictions of a few eminent personages.

Soon after his namesake grandson, Philip, 1st Duke of Wharton inherited the estate in 1715, the collection of portraits was sold *en bloc* to the great statesman, Sir Robert Walpole. His son, Horace Walpole, recounted the transaction:

My father bought of the last duke the whole collection of the Wharton family. There were twelve whole lengths, the two girls, six half lengths and two more by Sir Peter Lely; he paid an hundred pounds each for the whole lengths and the double picture, and fifty pounds each for the half lengths.[3]

By early 1723, George Vertue had seen some of the Wharton paintings brought to London after their purchase. Most of these paintings went to Robert Walpole's magnificent house in Norfolk, Houghton Hall, except for a few that Horace Walpole noted were "not suiting" and were later sold. The "two more by Sir Peter Lely" are most likely the present portrait and its mate. It was while the painting was at Houghton that some confusion as to the identity of the sitter in the present painting arose. By the publication of the *Aedes Walpolianae* in 1747, the present portrait was thought to represent Jenny Deering, the mistress of the Marquess of Wharton, and Charles Townley published a print after the painting in 1787 with that identification, despite the previous engraving with the correct identification of the sitter made by Browne shortly after it was painted. When the famous sale of the Houghton collection was made to Catherine the Great in 1779, the two Lelys, which were hanging over doors, were presumably left out as the Russian empress would have had little familiarity with the artist, while the best of the other ex-Wharton portraits, mostly by van Dyck, would have had great appeal. The paintings remained at Houghton until they were sold at public auction by the 4th Marquess of Cholmondeley in 1866. Soon after they were both purchased by Cornelius Vanderbilt II for his new mansion at 57th and Fifth Avenue in New York, the largest private residence ever built in Manhattan. They remained there until they were sent to The Breakers, Vanderbilt's famous "cottage" in Newport, where the present painting has remained until it was recently removed (fig. 1).

The present painting and the Portrait of Anne Wharton are in matching frames, both with Sir Robert Walpole's crest of a capped man in profile. We are grateful to Lynn Roberts who has suggested that these were likely reframed in an auricular revival style in the early 18th Century when they came to Houghton.

Fig. 1. Image of present lot hanging in the Music Room, The Breakers, Newport, RI, early 20th century

1. For the engravings see examples at the National Portrait Gallery, London: inv. nos. NPG D31029 and NPG D11439 (both Alexander Browne) and inv. no. NPG D37406 (Charles Townley). A Studio replica of the present painting was sold at Sotheby's, London, 6 December, 2018, lot 155. There are further replicas by the studio at Rathfarnham Castle, outside Dublin, one formerly at Easton Neston and one at Aston Hall, Birmingham.
2. On 31 May, 1682, Arthur Chichester, Earl of Donegall wrote to the Dowager Countess that he had heard that "Addy Loftis's [sic] wedding was very public... I hear the furniture of the wedding room cost £1,000" cf. *Calendar of the Orrery Papers*, Dublin 1941, p. 260.
3. H. Walpole, *Anecdotes of Painting in England*, London, 1762, vol. II, p. 92.

121

MICHIEL VAN MIEREVELT

Delft 1566 - 1641

Portrait of Johan Camerlin (1567-1640), aged 59; Portrait of Catharina Camerlin, *née* Wielant (1572-1633), aged 59

the former inscribed, dated and signed center left:
AEtatis 59, / A.° 1626. / M. Miereveld.;
the latter inscribed, dated and signed upper right:
AEtatis, 59. / A.° 1631. / M. Miereveld

a pair, both oil on panel

each: 44¼ by 34 in.; 112.4 by 86.4 cm.

(2)

$ 200,000-300,000

PROVENANCE

The sitters;
Thence by descent to their daughter, Elisabeth della Faille, née Camerlin;
Thence by descent to her son, Johan della Faille (1628-1713);
Thence by descent to his son, Johan Bernard della Faille (1672-1729);
Thence by descent to his son, Abraham Nicolaas della Faille (1716-1793);
Thence by descent to his daughter, Maria Catharina Francesca Tellegen, née della Faille (1740-1823);
Thence by descent to her daughter, Catharina Elisa Odulpha de Neree, née Tellegen (1782-1860);
Thence by descent to her grandson, Jean Philippe Rudolphe Marie de Nerée tot Babberich (1850-1916), The Hague;
Thence by descent to his son, Frans Joseph Willem Marie de Nerée tot Babberich (1897-1959), Vught;
By whose estate sold ("Property of the Late F.J.W.M. de Neree tot Babberich, Vught"), Amsterdam, Christie's, 13 November 1995, lot 132;
There acquired by the present collector.

EXHIBITED

Amsterdam, Rijksmuseum, on loan, 1899-1905, inv. no. C618 (lent by Jean Philippe Rudolphe Marie de Nerée tot Babberich).

Michiel van Mierevelt painted these life-size portraits of Johan Camerlin (1567-1640) and his wife Catharina (1572-1633) in 1626 and 1631, respectively. Both sitters are recorded at the age of fifty-nine and have been captured here in three-quarter length poses facing one another, an established formula regularly employed by the Delft artist.[1] Although five years separated the works' completion, the imposing presence of each sitter is captured with Van Mierevelt's distinctly confident and characteristic brush.

Van Mierevelt was one of the most accomplished Netherlandish portraitists in the early seventeenth century. In addition to serving as painter to the stadholder court and portraitist to members of the House of Orange, he specialized in portraits of prominent Delft figures, such as the present couple. Johan Camerlin, the son of Nicolaas Cornelis Camerlin and Elisabeth Cornelisdr. van Assendelft, served as the Pensionary of Delft and curator of the University of Leyden. His eminent position within the country's political realm is affirmed by his selection as part of the Dutch Republic's ambassadorial delegation to Great Britain from January – April 1621.[2] During this crucial period, the delegation was tasked with garnering for their country the support of King James I before the end of the Twelve Year's Truce between Spain and the United Provinces. On 9 April 1621, the day the Truce ended, Johan and his delegation were knighted by the King.

In 1595, Johan married Catharina Wielant, daughter of Cornelis Wielant and Basha van Egmond van Cranenbrouck. Together, the couple had two children, a daughter Elisabeth (b. 1595) and a son Cornelis who died in childhood. In 1618, Elisabeth married Bernard de la Faille, and it was through Elisabeth's family that these portraits of her parents descended for generations until 1995, when they were acquired by the present collector.

LITERATURE

Verslagen omtrent 's Rijks Verzamelingen van geschiedenis en kunst, vol. XXII, 1899, p. 19, cat. nos. 618 and 619;
Catalogus der Schilderijen in het Rijksmuseum Amsterdam, Amsterdam 1903, cat. nos. 1593 and 1594;
Catalogue des tableaux, miniatures, pastels, dessins encadres, etc.du Musée de l'État à Amsterdam, Amsterdam 1904, p. 208, cat. nos. 1593 and 1594;
Catalogue of the pictures miniatures, pastels, framed water colour drawings, etc, in the Rijks-Museum at Amsterdam, Amsterdam 1905, p. 221, cat. nos. 1593 and 1594;
Verslagen omtrent 's Rijks Verzamelingen van geschiedenis en kunst, vol. XXIX, 1906, p. 27, cat. nos. 618 and 619;
E.J. Wolleswinkel, "Het belang van Kwartierstaatsonderzoek voor de identificatie van geportretteerden," in *Leids Kunsthistorisch Jaarboek*, VIII, 1989, pp. 94-95, reproduced figs. 1 and 2;
M. Senenko, *The Pushkin State Museum of Fine Arts: Collection of Dutch Paintings XVII-XIX Centuries*, Moscow 2009, p. 246, under cat. no. 1929 (only Catharina Camerlin discussed).

1. For example, his 1626 portraits of the Burgermeister of Delft Ewout van der Dussen (1574 – 1653) and his wife Catharina van der Hoeff (1600-1666) in the Kasteel-Museum Sypesteyn, Loosdrecht.
2. The group of delegates lodged in a public tavern on Lombard street and included the following: Frederick van Vervou, Lord of The Hague; Jonkheer Jacobus Wyngaerdes, Lord of Bentusen; Jacob Jacobsz Schotte, Lord of Middleburg; Albert Bruyning, Lord of Enchuysen; and Albert Soncq, Lord of Horn. See Dr. R. Anderson in "Foreign Diplomatic Representatives to the Stuart Court during the seventeenth century, Pt. 1: 1603-1625," in *AHDS*, 2007.

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PIETER CLAESZ.

Berchem 1597/8 - 1660/1 Haarlem

A Still Life with Cherries and Strawberries in Wanli Dishes, an Orange on a Pewter Plate with a Knife, Gooseberries, Red, White and Black Currants, Mulberries, a Berkemeier and a Stoneware Jug on a Table Covered with a White Tablecloth

signed in monogram and dated lower left: *PC Ao 1621*

oil on panel

17⅞ by 25 in.; 45.5 by 63.5 cm.

$ 1,000,000-1,500,000

PROVENANCE

Anonymous sale (collection of John Holland et al.), London, Christie's, 11 April 1913, lot 101;
Sydney Morse (1854-1929), London;
By whose estate sold, London, Christie's, 26 July 1929, lot 38, to Dunthorne;
With Rembrandt Gallery, London, 1935 - 1938;
Eric C. Francis, West Monkton, United Kingdom;
By whom sold, London, Sotheby's, 5 July 1984, lot 258;
With David Koetser, Zurich, 1985;
With Richard Green, London, 1988, until at least 1991;
Private collection, Milan;
With Richard Green, London;
From whom acquired by the present collector.

EXHIBITED

London, Royal Academy, *17th Century Art in Europe*, 1938, no. 190;
London, Royal Academy, *Dutch Pictures 1450-1750*, 1952-1953, no. 143;
Haarlem, Frans Hals Museum; Zurich, Kunsthaus; Washington, D.C., National Gallery of Art, *Pieter Claesz., Master of Haarlem Still Life*, 27 November 2004 - 31 December 2005, no. 1.

This still life of fruit is the earliest known dated work by Pieter Claesz. It is distinctly dated 1621, the year in which the artist is assumed to have settled in Haarlem. In the previous year, 1620, a Pieter Clasen(s) had been registered as a master painter by the Antwerp guild of St. Luke. It is presumed that this was the still-life painter now commonly known as Pieter Claesz., who subsequently moved north to Haarlem. The fact that in 1620 he already was a master painter, as well as the high quality of this mature still life from 1621, confirm that he had fully completed his training as a painter. It is unknown, however, who his teacher was and what he painted in the previous years.

This early still life clearly shows that Pieter Claesz. must have known work by Antwerp predecessors such as Osias Beert (*c.*1580-1621), of whose rather staccato arrangements of dishes upon a table it is reminiscent (cf. Beert's painting in the Amsterdam Rijksmuseum from the 1610s, which also includes porcelain dishes of cherries and of strawberries). Also, Claesz. may well have been aware of the innovative still lifes by Clara Peeters (active 1607-1621 or later), such as one from *c.*1611, that also includes a small *roemer*, an orange, and a stoneware jug, placed upon an unfolded damask cloth (fig. 1, Madrid, Museo del Prado). In addition, there seems to be a connection with early works, from the mid-1610s, by Jacob van Hulsdonck (1582-1647), which also include porcelain dishes of red fruit on a table covered with damask (cf. an example in Barnard Castle, Bowes Museum, dated 1614).

Fig. 1. Clara Peeters, *Table with a cloth, salt cellar, gilt tazza, pie, jug, porcelain dish with olives, and roast fowl,* oil on panel, Madrid, Museo del Prado, inv. no. P001622. Bridgeman Images

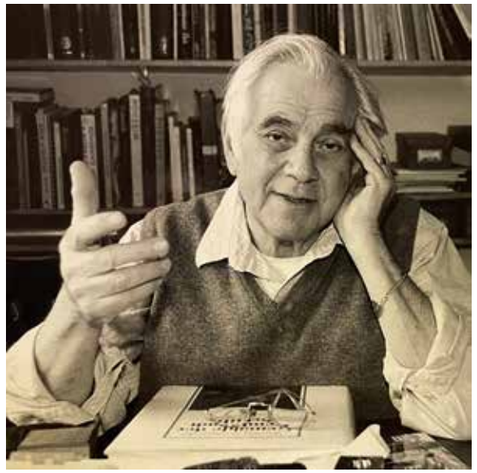
LITERATURE

N.R.A. Vroom, *De schilders van het monochrome banketje,* Amsterdam 1945, cat. no. 17;
I. Bergström, *Studier i Holländisdkt Stillebenmaler under 1600-Talet*, Göteborg 1947, p. 120f, reproduced fig. 100;
I. Bergström, *Dutch Still Life Painting in the Seventeenth Century*, London 1956, p. 114, reproduced fig. 100;
M. Millner Kahr, *Dutch Painting in the Seventeenth Century*, New York 1978, p. 196;
H. Bauer, *Holländische Malerei des 17. Jahrhunderts*, Munich 1979, pp. 84, 87, reproduced p. 85;
N.R.A. Vroom, *A Modest Message as Intimated by the Painters of the 'Monochrome Banketje,'* Schiedam 1980, vol. II, p. 16, cat. no. 39, reproduced;
B. Haak, *Hollandse Schilders in de Gouden Eeuw*, Amsterdam 1984/*Das Goldene Zeitalter der Höllandische Malerei*, Cologne 1984/*The Golden Age: Dutch Painters of the 17th Century*, New York 1984, p. 247, reproduced fig. 517;
P. Lorenzelli, *Orbis pictus: Natura Morta in Germania, Olanda, Fiandre, XVI-XVIII Secolo*, exhibition catalogue, Bergamo 1986, p. 135, reproduced fig. 61;
S. Segal, *A Prosperous Past: The Sumptuous Still Life in the Netherlands 1600-1700*, exhibition catalogue, pp. 121 and 215, note 5;
E. Gemar-Koeltzsch, *Holländische Stillebenmaler im 17. Jahrhunderts*, Lingen 1995, vol. II, p. 227, no. 76/1, reproduced;
A.W. Lowenthal, "Pieter Claesz.," *The Dictionary of Art*, London and New York 1996, vol. VII, p. 369;
M. Brunner-Bulst, *Pieter Claesz. Der Hauptmeister des Haarlemer Stillebens im 17. Jahrhundert,* Lingen 2004, pp. 8, 137-138, 206, cat. no. 1, reproduced in color p. 9;
P. Biesboer, ed., *Pieter Claesz. Master of Haarlem Still Life,* exhibition catalogue, Zwolle 2004, pp. 16, 37-38, 114, cat. no. 1, reproduced in color (detail) pp. 8 - 9, 13.

At the same time, Claesz.'s still life seamlessly connects with work by artists already active in Haarlem in the 1610s, such as Floris van Dijck (*c.*1575-1651) and Nicolaes Gillis (active *circa* 1612-1632 or later). Their compositions from that decade are usually more complex and full, however. Claesz.'s image is more intimate and atmospheric than theirs. Also, his composition looks more natural, as he lowered the viewpoint, for which he may have found inspiration in the work of Clara Peeters. Compared with the still lifes of those earlier painters, the light in this piece by Pieter Claesz. is stronger and more dramatic, which gives the image a greater presence. Also, it allowed the artist to define his objects more strongly. They include choice fruit and olives, upon dishes of high quality, including two plates of costly Wan-li porcelain, recently imported from China, and an elaborately decorated German stoneware jug, probably from a kiln in the Westerwald, then a modern and probably fashionable piece. The mulberries presented on a green leaf may be a typical Haarlem feature: a drawn study by Floris van Dijck of strawberries presented in this manner from 1624 exists (The Hague, Royal Library).

With this excellent still life, Pieter Claesz. kicked off a highly successful career as a painter of still lifes, a career that would span almost a full four decades.

-Fred Meijer



SEYMOUR SLIVE, 1920-2014

"A living portrait of ebullient erudition and humane inspiration, he has masterfully illumined the works of Dutch masters, his own career a rare work of art."

These words were read as Harvard University President Drew Faust conferred an honorary Doctor of Arts degree on Seymour Slive two weeks before his death. Slive taught the history of art at Harvard from 1954 to 1991 and served as director of the university's Fogg Art Museum from 1975 to 1982. He was the first art historian trained in the United States who specialized in seventeenth-century Dutch art, receiving his undergraduate and graduate degrees from the University of Chicago. His dissertation, a foundational work of what would later be called "reception history," examined Rembrandt's critical reputation from his lifetime through the early eighteenth century. It was published in 1953 as Rembrandt and His Critics, 1630-1730.

Never one to shy away from studying the major figures in the field, in addition to pursuing his interest in Rembrandt Slive was the leading authority on Frans Hals and Jacob van Ruisdael. His three-volume monograph and catalogue raisonné of Hals's paintings appeared in 1970-74, and in 1989-90 he organized a comprehensive international loan exhibition that traveled from the Frans Halsmuseum in Haarlem to the Royal Academy and the National Gallery of Art. He organized two major exhibitions, in 1981-82 and 2005-06, devoted to Van Ruisdael, and in 2001 published a magisterial catalogue raisonné of the great landscapist's oeuvre, with meticulously documented entries on some 850 paintings, drawings, and prints. His Dutch Painting 1600-1800 in the Pelican History of Art series remains the most readable survey of the subject.

Slive was a uniquely gifted communicator, who insisted on presenting scholarly material in an engaging, fast-paced, and accessible style. He was a charismatic lecturer, whose fifty-minute discourses on many periods in art history, delivered in a booming voice and with perfect thespian timing, impressed generations of Harvard undergraduates. They included the actor John Lithgow who told Seymour that one such performance, which he recalled in vivid detail even though it had taken place decades earlier, was the most dramatic lecture he attended as a student at Harvard College. With his contemporary, Professor Egbert Haverkamp-Begemann of Yale and New York University, Slive trained generations of graduate students who, as teachers and curators, established Dutch art as the subject of serious academic discourse and popular interest in the United States.

When entertaining visitors at his Cambridge home, Seymour invariably referred to the works of art there as "the modest Slive collection." He certainly did not consider himself a collector, but over a long lifetime acquired a wide variety of objects that reflected his broad interest in the history of art as well as his scholarly specialization. He was particularly pleased to acquire in 1992 a drawing by Ruisdael and, shortly before that, a rare painting by Jacob's father Isaack van Ruisdael.

William W. Robinson

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ISAACK VAN RUISDAEL

Naarden 1599 - 1677 Haarlem

Naarden, a view of the Grote Kerk and a courtyard with a woman laying out linen

signed and dated lower right: *IV Ruisdael 1645*

oil on canvas

40⅞ by 55⅝ in.; 103.8 by 141.3 cm.

$ 50,000-70,000

PROVENANCE

With Dennis Vanderkar, London, 1969;
With Alan Jacobs, London;
From whom acquired by Brian Koetser, London;
Private collection;
Anonymous sale, London, Phillips, 25 October 1988, lot 58;
Seymour and Zoya Slive, Cambridge, MA.

EXHIBITED

London, Dennis Vanderkar Gallery, *Spring Exhibition,* May 1969 (as a view of Egmond).

LITERATURE

The Connoisseur 170 (April 1969), p. 235, reproduced;
The Connoisseur 171 (May 1969), p. XLIX, reproduced (advertised with Vanderkar Gallery);
C. Brown, "Jacob van Ruisdael at the Fogg," in *Burlington Magazine* CXXIX (1982), p. 193;
B. Haak, *Hollandse schilders in de Gouden Eeuw,* Amsterdam 1984, p. 381, reproduced fig. 806 (as "Isaack van Ruysdael?" and incorrectly dated 1646);
E.J. Walford, *Jacob van Ruisdael and the Perception of Landscape,* New Haven and London 1991, p. 51 (as incorrectly dated 1646);
J. Giltaij, "The Problem of Isaack van Ruisdael (1599-1677)," in *Burlington Magazine* CXXXIV, no. 1068 (March 1992), pp. 180-182, reproduced fig. 32;
S. Slive, "A Newly Discovered Painting by Isaack van Ruisdael in Philadelphia," in *Burlington Magazine* CXXXIX, no. 1135 (October 1997), pp. 690-692, reproduced fig. 43;
S. Slive, *Jacob van Ruisdael: A Complete Catalogue of his Paintings, Drawings, and Etchings,* New Haven and London 2001, pp. 615-616, under cat. no. dub10, note 1, reproduced fig. dub10c and dub10d.

Signed and dated 1645, this large canvas is one of the few known works by Isaack van Ruisdael, the father of Jacob van Ruisdael and brother of Salomon van Ruysdael. Employing a restrained and warm color palette, Isaack records a quiet corner of his hometown of Naarden. A young woman lays out linens at the center of a large courtyard, near which another fills a wooden bucket at a well and into which a man opens a gate. Towering over the scene is the city's *Grote Kerk,* known also as Saint Vitus Church.[1]

Very little is known of Isaack van Ruisdael's artistic career. The biographer Arnold Houbraken listed him simply as a maker of frames, a mistake that led him to be largely overlooked as a painter until about 1935, when the art historian Kurt Erich Simon first attempted to assemble Isaack's somewhat elusive *oeuvre*.[2] Christopher Brown (1982), Jeroen Giltaij (1992), and Seymour Slive (1997, 2001), took up this endeavor again nearly half a century later, and today a small corpus of works can be assuredly ascribed to Isaack's hand, including the present example.

Much of what is known about Isaack's career has been gleaned from an analysis of his paintings: he was active primarily between 1645-1646, had a penchant for producing large-scale views of Dutch villages, regularly employed somewhat loose brushwork and a restrained palette, and almost always included his monogram "*IVR*" in his signature. In addition to the present canvas, Isaack's body of work includes his *View of Egmond aan Zee from the Dunes* (1645) in the F.J. Philips collection in Eindhoven,[3] *View of Egmond aan Zee from the Shore* in a private collection,[4] and *View of Weesp and the Vecht at Dusk* (1645) in the Michaelis Collection, Cape Town,[5] among a few others.[6] To this select group Slive added a *River Scene with Barges, Houses and a Limekiln* in the Philadelphia Museum of Art,[7] a painting monogrammed *IVR* though attributed by some to Wouter Knijff. Slive considered the Philadelphia example in many ways analogous to the present canvas, particularly in the "broad handling of the plank walls and pediments of the wooden houses as well as the distinctive highlights of the pale red roofs and the treatment of the foliage."[8]

1. When this painting first appeared on the market, it was mistakenly identified as a view of Egmond, another town in North Holland.
2. K.E. Simon, "Isaack van Ruisdael," in *Burlington Magazine*, CXVII, July-December 1935, *passim*.
3. Oil on canvas, 96 by 132, signed and dated lower left: *J v Ruisdael 1645*, although Slive notes that the monogram may have been tampered with. Slive 2001, pp. 614-615, cat. no. dub9, reproduced.
4. Oil on canvas, 87 by 130.5 cm, monogrammed lower center: *IVR*. Slive 2001, pp. 615-616, cat. no. dub10, reproduced. This painting was formerly in the collection of A.J. Philips, Eindhoven.
5. Oil on canvas, 106.7 by 151.2 cm, signed and dated lower right: *IVRuisdael 1645*. Slive 2001, p. 616, under cat. no. dub10, reproduced fig. dub10f.
6. For example, the brushwork and broad panoramic view of an unsigned painting in a private Brussels collection, *A View of Naarden from the Zuiderzee*, led Slive to suggest it as possibly a work by Isaack van Ruisdael.
7. Inv. no. W1902-1-20, oil on canvas, 76 by 105 cm, signed in monogram at left, on a plank secured to piles.
8. Slive 2001, pp. 648-649, cat. no. dub104, reproduced.

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MELCHIOR D'HONDECOETER

Utrecht 1636 - 1695 Amsterdam

A peacock and a peahen on a stone parapet in a garden, surrounded by ducks and other ornamental fowl, before a grand palace

signed and dated lower right: *M d Hondecoeter. 1677*

oil on canvas

96⅜ by 77⅝ in.; 244.8 by 197.2 cm.

$ 800,000-1,200,000

PROVENANCE

Louise Auguste Elisabeth Marie Colette de Montmorency, Princess de Vaudémont (1763-1833), by 1818 (according to the 1895 Clifden sale catalogue);
Henry George Agar-Ellis, 4th Viscount Clifden (1863-1895);
His sale, London, Robinson & Fisher, 21 May 1895, lot 793 (the highest price of the sale, selling for 4,150 guineas, to Davis);
Sir Joseph Benjamin Robinson (1840-1929);
His sale, London, Christie's, 6 July 1923, lot 65 (to Martin);
Colonel Michael Alexander Wilsone Swinfen-Broun JP (1858-1948);
His sale, London, Christie's 10 December 1948, lot 96;
Robert Wylie Lloyd (1868-1958), by 1952;
His sale, London, Christie's, 29 May 1959, lot 78;
Private collection, England;
With Thomas Agnew & Son Ltd., London, by 1980;
Anonymous sale ("Property of a Gentleman of Title"), New York, Christie's, 15 January 1986, lot 162;
Where acquired.

EXHIBITED

London, Royal Academy, *Exhibition of Dutch Pictures 1450-1750,* November 1952 - March 1953, no. 429 (lent by Robert Wylie Lloyd);
London, Thos. Agnew and Son Ltd., *Old Master Paintings and Drawings: Autumn Exhibition,* 21 October - 12 December 1980, no. 8.

Melchior d'Hondecoeter painted this "exceedingly fine" garden landscape with a peacock, ducks, and other ornamental fowl in 1677. Probably commissioned for a grand interior, this work is a large and splendid illustration of d'Hondecoeter's remarkable ability to render every type of bird, a skill that would later earn him the nickname the "Raphael of bird painters." Having descended in a number of prominent collections since the early nineteenth century, this canvas is among the finest examples known by the artist ever to come to market. The painting still retains the same captivating allure as it did in the 1895 sale of Henry George Agar-Ellis, 4th Viscount Clifden, when it achieved the sale's highest price (4150 guineas), nearly twice the sale's second highest price (2000 guineas) for Bernardo Bellotto's *View of Verona with the Ponte delle Navi*.[1]

Born into a family of artists, Melchior d'Hondecoeter trained in Utrecht with his father Gijsbert and his uncle Jan Baptist Weenix. After working for several years in The Hague, in 1663 Melchior settled in Amsterdam where he remained for the rest of his life, painting large-scale pictures for the town houses and country estates of the city's wealthy citizens. In this canvas, a variety of exotic birds enliven a serene palace garden brightly illuminated by the midday sun. A peacock and a peahen, sitting next to an urn, are perched atop a stone wall, from where the peacock's colorful feathers cascade down the composition's center. In the lower foreground, a group of animated ducks and other fowl have gathered around a watery basin; one duck cleans its feathers, several chicks muster about, and others look toward another bird about to plunge into the water. Other birds meander through the peaceful palace garden grounds, which unfold beneath a vast blue sky animated by other feathered friends, including one that flies directly towards the viewer, rendered in exceptional foreshortening.

Fig. 1 Melchior d'Hondecoeter, *Peacocks and ducks,* oil on canvas, London, Wallace Collection, inv. no. P64

Fig. 2 Melchior d'Hondecoeter, *Birds at balustrade with the City Hall in the background,* oil on canvas, Amsterdam, Amsterdam Museum, inv. no. S.A. 35912

LITERATURE

The British Architect, 31 May 1895, vol. 43, p. 377 ("an exceedingly fine example of Hondecoeter, signed and dated 1677...realised 4150 guineas"); "Notes on Art and Architecture," in *The Academy,* 1 June 1895, no. 1204, p. 470;
J. Knowles (ed.), "The Picture Sales of 1895," in *The Twentieth Century: A Monthly Review,* vol. 38, July - December 1895, p. 472.

The composition's arrangement—with the foreground occupied by an array of meticulously observed birds, the middle ground occupied by a stone wall at right, and a distant vista at left—was favored by d'Hondecoeter. He employed this particular organizational scheme, for example, in two other masterful works that can be closely compared with the present canvas, one dated to circa 1680 in the Wallace Collection (fig. 1)[2] and another dated 1683 in the Metropolitan Museum of Art, New York.[3] In addition, the placement of the peacock, peahen, and soaring birds in the sky all recall the striking immediacy found in d'Hondecoeter's canvas of *Birds near a Balustrade with Amsterdam Town Hall Beyond* of 1670 (fig. 2).[4]

A note on the Provenance:
In addition to once forming part of the aforementioned collection of Henry George Agar-Ellis, 4th Viscount Clifden, this painting was owned in the early nineteenth century by Louise Auguste Elisabeth Marie Colette de Montmorency, Princess de Vaudémont (1763-1833). Married to Marie-Joseph-Louis de Lorraine, Prince of Vaudemont (1759-1812), she hosted one of the most prominent Parisian *salons* in early 19th century France. One could imagine the present canvas having been a fitting addition to her magnificent Parisian residences, where, according to contemporaries, "every room was a garden."[5]

1. Clifden Sale, London, Robinson & Foster, 25 May 1895, lot 784, as "Canaletto." That painting, now correctly attributed to Bellotto, recently appeared at Christie's London, 7 July 2021, lot 9, where it achieved $14.6M, the current record for that artist.
2. Inv. no. P64, oil on canvas, 207 by 173.5 cm.
3. Inv. no. 27.250.1, oil on canvas, 190.2 by 134.6 cm.
4. Inv. no. SA 35912, oil on canvas, 183.5 by 162 cm.
5. P. Mansel, *Paris between the Empires: Monarchy and Revolution 1814-1852,* 2003, pp. 132-134.

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WORKSHOP OF SIR PETER PAUL RUBENS

Siegen 1577 - 1640 Antwerp

Christ and the woman taken in adultery

oil on panel

40¼ by 54¼ in.; 102.2 by 137.8 cm.

$ 100,000-150,000

PROVENANCE

Adolf Schuster, Brussels;
His deceased sale, Vienna, Wawra, 5 May 1884, lot 25, where possibly unsold (as "P.P. Rubens," and with dimensions given as 102 by 140 cm);
His deceased sale, Cologne, Heberle, 14-15 November 1892, lot 128 (as Peter Paul Rubens, for 25,500 DM);
Constantin Curti (d. 1909), Vienna, by *circa* 1894;
With Frans Kleinberger, New York and Paris, 1910;
Oscar B. Cintas (1887-1957), New York, 1936;
His sale, New York, Parke-Bernet Galleries, 1 May 1963, lot 17 (as Peter Paul Rubens and Studio);
Where acquired by a private collector, Toledo, Ohio;
Anonymous sale ("The Property of an Institution"), New York, Christie's, 12 October 1989, lot 139 (as Circle of Rubens);
Kurt E. Schon, New Orleans;
Sam Wyly, Dallas;
From whom acquired by a private collector, 1998;
By whom anonymously sold, Dallas, Dallas Auction Gallery, 5 October 2016, lot 42 (as Circle of Rubens);
Where acquired by a private collector, Florida.

EXHIBITED

Antwerp, Royal Museum of Fine Arts, 1907;
Brussels, Palais du Cinquantenaire, *Exposition d'Art Ancien: L'Art Belge au XVIIe Siècle,* June - November 1910, no. 314, lent by M.F. Kleinberger, Paris (as Rubens);
Toledo, Toledo Museum of Art, *Catalogue of the Inaugural Exhibition,* 17 January - 12 February 1912, no. 207 (as Rubens);
Detroit, The Detroit Institute of Arts, *An Exhibition of Sixty Paintings and Drawings by Peter Paul Rubens,* 13 February - 15 March 1936, no. 3 (as Rubens);
Toledo, Ohio, Museum of Art, on loan (lent by private collection, Midwest).

The prime version of this large and finely rendered panel is Sir Peter Paul Rubens's *Christ and the Woman Taken in Adultery* (*circa* 1610-1615), today in the Royal Museums of Fine Arts of Belgium, Brussels.[1] The present example's high quality has led some scholars, including Max Rooses and Michael Jaffé, to consider it an autograph replica. Indeed, the painting is notable for its faithfulness to the prime in composition and painterly technique. Several workshop copies, later versions, and engravings of this composition are known, a testament to its success during the artist's lifetime and its popularity among collectors. One version, probably the original, was kept Rubens's own collection until his death, while another is recorded in King Charles I's inventory as hanging in Wimbledon House.[2]

The biblical story of Christ and the woman taken in adultery comes from the Gospel of John (8:1-11). While Christ was teaching the Scribes and Pharisees in the temple, he was brought a woman accused of adultery and asked to condone her stoning in accordance with the law of Moses. Exposing the hypocrisy of her accusers and imploring their mercy, Christ replied, "He that is without sin among you, let him first cast a stone at her."

This particular subject proved popular among Flemish artists even in generations prior. In his famed grisaille at the Courtauld Gallery, for example, Pieter Bruegel the Elder (1529-1569) captures a full-length Christ kneeling as he writes the aforementioned admonition to the Pharisees in the sand (fig. 1). In contrast, here Rubens, using a vivid palette, depicts the figures half-length, a visual device that helps emphasize the scene's emotional dynamism. In Rubens' composition, Christ's retort to the Pharisees is recorded in a Hebrew inscription on the head covering of the man at right.

Fig. 1 Pieter Bruegel the Elder, *Christ and the Woman taken into adultery*, oil on panel, London, Courtauld Institute of Art, inv. no. P.1978.PG.48

LITERATURE

M. Rooses, "Oeuvre de Rubens: Addenda et Corrigenda," in *Bulletin-Rubens (Annals de la Commission officielle instituée par le Conseil communal de la ville d'Anvers pour la publication des documents relatifs à la vie et aux oeuvres de Rubens*, V, 1910, pp. 291-292, cat. no. 256bis (as "second exemplaire...entièrement de la main de Rubens");
A descriptive and illustrated catalogue of 150 paintings by Old Masters of Dutch, Flemish, German, Italian, Spanish and French Schools from the Kleinberger Galleries, Paris 1911, no. 90 (as Peter Paul Rubens, and as "seems to be the first idea of the master for a similar composition, which is in the Brussels Museum");
W. Valentiner, "Rubens Paintings in America," in *The Art Quarterly,* IX, 1946, p. 256, cat. no. 31 (as dated 1611-1614, and as a workshop version of the painting in the Brussels Museum);
M. Jaffé, *Rubens: Catalogo Completo,* Milan 1989, p. 197, cat. no. 262 (as an autograph replica, erroneously illustrated with an image for cat. no. 261);
K. Bulckens, *The Life of Christ Before the Passion: The Ministry of Christ (Corpus Rubenianum Ludwig Burchard, Part V, vol. 2),* London and Turnhout 2010, pp. 135-140, cat. no. 30.1, reproduced in black and white fig. 143 (as Workshop of Peter Paul Rubens).

Nearly all of the figures in this composition possess visual parallels with other works produced by Rubens and his studio, though here they are combined as a united whole. For example, the heads of the youth at left and the man in red at right appear in drawings in Copenhagen by William Panneels, after studies by Rubens;[3] the profile figure of Christ relates to a now-lost *modello* known only through an engraving by Paulus Pontius;[4] the white-bearded man to Christ's right occurs also in a head study (1612) at the Dayton Art Institute;[5] the veiled woman appears in Rubens's *Entombment* (1612) at the Getty;[6] the scribe at far right is connected with a head study (*circa* 1609) at the Metropolitan Museum of Art;[7] and the youth peering in from the woman's right reappears both in Rubens's *Head Study of a Young Soldier* in a private collection[8] and at the center of the *Judgement of Solomon* in the Museo del Prado.[9]

A note on the provenance:
This panel once formed part of the collection of Oscar B. Cintas (1887-1957), an industrialist and arts patron who made his fortune in the sugar and railroad businesses and also served as Cuba's Ambassador to the United States from 1932-1934. A passionate collector, he assembled a magnificent collection of European Old Masters, 20th century American masters, and renowned historical documents.

1. Inv. no. 3461, oil on panel, 143 by 194 cm.
2. Bulckens notes that the version formerly in the collection of Charles I may be a now-lost canvas measuring 140 by 212 cm. See Bulckens 2010, p. 126, under cat. no. 30, copy (2).
3. Copenhagen, Statens Museum for Kunst, Kongelige Kobberstiksamling, respectively, inv. nos. KKSGB6644 and KKSGB7838.
4. London, British Museum, inv. no. 1891,0414.705.
5. Inv. no. 1960.82, oil on panel, 67.3 by 50.2 cm.
6. Inv. no. 93.PA.9, oil on canvas, 131.1 by 130.2 cm.
7. Inv. no. 67.187.99, oil on panel, 69.9 by 52.1 cm.
8. *Rubens: A Genius at Work: The Works of Peter Paul Rubens in the Royal Museums of Fine Arts of Belgium Reconsidered,* exhibition catalogue, Tielt 2007, p. 76, reproduced fig. 4.
9. Inv. no. P001543, oil on canvas, 184 by 218.5 cm.

126

GIUSEPPE MARIA CRESPI

Bologna 1665 - 1747

The flea hunt or '*la puce*'

oil on canvas

22 by 17 in.; 55.9 by 43.2 cm.

$ 60,000-80,000

Rediscovered within the last decade, this charming scene of domesticity was painted by the enigmatic Giuseppe Maria Crespi, one of the leading figures in the development of eighteenth-century Italian genre painting. *La puce* is arguably Crespi's most celebrated composition and he revisited the subject several times over the course of his career. The present work probably dates to the artist's late period, when he used paint more freely and densely, even using his fingers in lieu of a paintbrush at times.

Genre scenes like this served as the perfect vehicle for Crespi to explore his wide range of painterly techniques. With his keen sense of observation, dramatic light effects, and loose, lively brushwork, Crespi delighted in describing the different textures of the room's everyday objects as if he were a still-life painter. The crowded and dimly-lit interior contains hints of budding affluence: namely, the concert *manifesti*, or advertisements, affixed to the back wall, the spinet at lower left, and the doting lap dog on her pillow. These amusing anecdotal passages imbue the scene with both charm and gravity, qualities not typically present in similar *Bamboccianti* scenes.

The Italian title for this composition, *la puce*, broadly translates to "the flea hunt," an apt description for the central figure's activity. Rising from her bed with one slipper already on her foot, the young woman engages in her morning grooming routine of checking for fleas. This endearing vignette is perhaps the opening scene of a now-lost series of paintings recounting a singer's rise and fall. This theory derives from G.P. Zanotti, a contemporary commentator who recounted that Owen McSwiny, an English nobleman living in Bologna, commissioned from Crespi such a series painted on copper.[1]

Crespi revisited this popular subject on several occasions. His depictions of *la puce* are known in three variations: the first is on copper (Florence, Galleria degli Uffizi);[2] the second, like the present work, is on canvas (Birmingham, Barber Institute of Fine Arts);[3] and the third is known in several autograph versions, all on canvas (Pisa, Museo Civico, Paris, Musée du Louvre, and Naples, Museo di Capodimonte).[4] The present painting corresponds most closely with the Louvre version, the third and most richly detailed type.

We are grateful to Professor Daniele Benati for reconfirming the attribution to Crespi.

1. See G.P. Zanotti, *Storia dell'Accademia Clementina*, Bologna 1739, vol. II, p. 59. McSwiny also commissioned a portrait of the celebrated contralto Vittoria Tesi from Crespi.
2. Inv. 1890/no. 1408, oil on copper, 46.3 by 34 cm.
3. Inv. no. 65.3, oil on canvas, 49.5 by 38 cm.; Another version of the composition in the Art Institute of Chicago is attributed to Crespi: inv. no. 1947.63, oil on canvas, 46.4 by 38.2 cm.
4. See M.P. Merriman, *Giuseppe Maria Crespi*, Milan 1980, pp. 307-308, cat. nos. 250-252, reproduced; Pisa, Museo Civico, inv. no. 2168, oil on canvas, 54 by 42 cm.; Paris, Musée du Louvre, inv. no. RF 1970 40, oil on canvas, 55 by 41 cm.; Naples, Museo di Capodimonte, inv. no. Q1703, oil on canvas, 55 by 42 cm.

127

SEBASTIANO RICCI

Belluno 1659 - 1734 Venice

Christ healing the paralytic man at the pool of Bethesda

oil on canvas

29½ by 52 in.; 74.9 by 132.1 cm.

$ 80,000-120,000

PROVENANCE

Jean, Comte de Sellon (1736-1810), Château d'Allaman, Pays de Vaud, Switzerland (according to a label on the *verso*, inv. no. 62);
Thence probably by descent to his son, Jean-Jacques de Sellon (1782–1839), Geneva;
Private collector, Switzerland, by 1978;
Anonymous sale ("Collection Patricienne Genevoise"), Geneva, Genève Enchères, 4 May 2022, lot 158 (as "École vénitienne anciennement attribuée à Sebastiano Ricci", as one of a pair).

EXHIBITED

Pfäffikon, Schwyz, Seedamm-Kulturzentrum; Geneva, Musée d'art et d'histoire, *Art venetien en Suisse et au Liechtenstein*, 18 June - 5 November 1978, no. 104.

LITERATURE

M. Natale, *Art venetien en Suisse et au Liechtenstein*, exhibition catalogue, Venice 1978, p. 143, cat. no. 104, reproduced.

This richly chromatic composition, a late work by the Venetian painter and draftsman Sebastiano Ricci, illustrates with scenographic grandeur the New Testament scene of Christ healing a paralytic man. Wearing luminous pink and blue robes, Christ anchors the narrative against a Palladian architecturalscape. A crowd of onlookers wearing shades of carmine, marigold, peach, and vermillion populate the foreground and offset the subdued hues of the background structures. Ricci's lively handling and brilliant palette evoke the spirit of Veronese and convey an exuberance characteristic of Venetian art of the late seventeenth and early eighteenth centuries.

Ricci depicted this subject on at least one other occasion. A large scale version formerly in King George III's collection is now at Osterley Park, London, a *modello* for which is at Knightshayes Court, Devon.[1] Compared with the square Osterley and Devon canvases, the present work's extended horizontal format accommodates a greater narrative sweep with elaborate architectural details and refined pictorial elements. Two eighteenth-century copies, attributed to Francesco Fontebasso (1707-1769) and Nicola Grassi (1682-1748), attest to the work's early popularity among both artists and collectors alike.[2]

[1] Osterley Park, inv. no. NT 771215, oil on canvas, 330.2 by 289.6 cm., this painting was badly damaged during World War II; Knightshayes Court, inv. no. NT 541105, oil on canvas, 50.8 by 48.3 cm.

[2] See M. Magrini, *Francesco Fontebasso (1707-1769)*, Vicenza 1988, p. 228, cat. no. 4A.

128

CIRCLE OF MICHELANGELO MERISI DA CARAVAGGIO

Mocking of Christ

oil on canvas

49½ by 59¾ in.; 125.7 by 151.8 cm.

$ 80,000-120,000

PROVENANCE
Anonymous sale, Florence, Pandolfini, 1 July 2022, lot 25;
Where acquired by the present owner.

This large, impressive composition bears all of the stylistic traits characteristic of an artist working in seventeenth-century Rome under the influence of Michelangelo Merisi da Caravaggio (1571-1610). The dramatically cropped figures, pushed precipitously close to the picture plane, are rendered with somber realism, an effect heightened by the theatrical use of *chiaroscuro* and the removal of nearly all background elements. Typical of work produced in Baroque Rome, the religious scene, anchored in physical reality, conveys a sober tone of spiritual and ethical verity, an artistic prerogative central to the Counter Reformation.

Caravaggio's paintings came to serve as an essential reference point for artists from throughout Europe. Painters from France, Flanders, and Spain flocked to Rome in the first half of the seventeenth century to study the works he had produced for patrons in the Eternal City. Chief among these *Caravaggisti* were Valentin de Boulogne, Bartolomeo Manfredi, Giovanni Baglione, and Orazio Borgianni, but an entire generation of artists internalized Caravaggio's tenebrist style, adapting and modulating it to make it their own. The mocking of Christ was an especially popular subject among his followers. As in this work, in which Christ, demeaningly dressed in royal crimson robes, is beaten with bamboo reeds and adorned with a crown of thorns, the scene served as an emotive vehicle for painterly expression.

129

JUAN VAN DER HAMEN Y LEÓN

Madrid 1596 - 1631

Portrait of Félix Lope de Vega y Carpio (1562-1635)

oil on canvas

47 by 38⅛ in.; 119.5 by 96.8 cm.

$ 700,000-1,000,000

PROVENANCE

Probably Infanta Amalia of Spain (1834-1905), who married Prince Adalbert von Bayern (1828-1875);
Probably their son, Prince Alfons von Bayern (1862-1933), who married Princess Louise d'Orleans (1869-1952);
Their only son, Prince Joseph Clemens von Bayern (1902-1990);
From whose Estate acquired by the present owner in 1990.

LITERATURE

B. Prieto Navarrete, "De Poesía y Pintura: Lope de Vega retratado por van der Hamen," in *ARS Magazine,* year 3, no. 6, April - June 2006, pp. 52-64, 148, reproduced.

Datable to *circa* 1628, this recently rediscovered portrait by Juan van der Hamen y León is an important addition to the Spanish artist's *oeuvre*. In its beautiful simplicity and focus, the work reflects the madrilène austerity of the 1620s. At the same time, it epitomizes the intellectual spirit of the Spanish Golden Age in Madrid and can be linked to Van der Hamen's enterprising project of recording the likenesses of the capital city's most illustrious minds. Rendered here in three-quarter length view is the artist's close friend Félix Lope de Vega y Carpio (1562 - 1635), who remains today one of the most important and prolific literary figures in Spanish history.

Of Flemish and Spanish descent, Van der Hamen was a leading painter at the Madrid court in the 1620s. A contemporary of Velázquez, he is perhaps best known as a still-life artist, though he often explored other genres, including portraiture. Indeed, this portrait encapsulates Van der Hamen's skills in this particular genre, from the confident brushwork, to the innate understanding of the subtle interplay of light across the various surfaces, and to the meticulous and lifelike rendering of the sitter's countenance.

Van der Hamen found inspiration for his portraits within Madrid's courtly and academic circles. In addition to painting a sumptuously attired dwarf at court (fig. 1),[1] for example, Van der Hamen sought to capture the likenesses of Madrid's intellectual celebrities (coined *Los Ingenios de Madrid*), many of whom were his close friends. These personalities included the artist's brother Lorenzo, Francisco de Quevedo, the poet Luis de Góngora, José de Valdivielso, Francisco de la Cueva y Silva, and Félix Lope de Vega y Carpio, among many others. In fact, at the time of Van der Hamen's death in 1631, among his belongings were listed a set of twenty bust-length portraits of "illustrious persons."[2]

It may very well be the case that these bust-length portraits served as life-studies for larger compositional formats. As posited by Dr. William B. Jordan, Van der Hamen may have meant for them to serve as selling tools in his shop, from which collectors could make their orders. Such portraits held particular appeal to certain sophisticated collectors and patrons, including the Marqués de Leganés. During and after the Van der Hamen's lifetime, Leganés acquired at least eight of his *ingenios*, including bust-length portraits of Madrid's most famous lawyer, Don Francisco de la Cueva y Silva, as well as Lope de Vega.[3] The whereabouts of these two smaller portraits are unknown, but Van der Hamen recorded these men's likenesses in larger compositional formats, as visible in the 1625 portrait of Don Francisco (fig. 2) and the present lot.[4] Both of these very finely executed three-quarter length portraits compare closely in size, style, and composition. Notably, in his 2005 exhibition catalogue on the present artist, Dr. Jordan wrote of this series of *ingenios* that "no less important than knowing Van der Hamen's portrait of Quevedo would be to discover his likeness of Lope de Vega."[5]

Fig. 1 Juan van der Hamen y León, *Portrait of a dwarf,* oil on canvas, Madrid, Museo del Prado, inv. no. P007065. Museo Nacional del Prado / Art Resource, NY

A celebrated poet, playwright, and novelist, Lope de Vega revolutionized the golden age of Spanish literature. He penned nearly 3,000 sonnets, 500 plays, and several epic poems and novels. His prolific nature earned him the nicknames *Phoenix of Wits* and *Monster of Nature.* A selection of the genres he explored can be found in the publications stacked on the table in the foreground of this portrait: *Rimas sacras* (religious sonnets; 1614), *El Isidro* (biography of Saint Isidore; 1599), *Jerusalén conquistada* (epic poem; 1609), a volume of his *comedias* (three-act plays), and *La virgen de la Almudena* (historic novel; 1625—a date that provides a *terminus post quem* for this portrait). Lope de Vega also had a particular interest in portraiture, a subject he explored in his poem *Laurel de Apolo* (1630). Within the poem's many lines, Lope de Vega discusses how in portraits of the *ingenios*, the artist rendered a "world devoid of time," where the sitters "live immortal in their fame," a particularly apt description for the literary giant's present likeness.[6]

Born into humble origins, Lope de Vega was a precocious child who could read Latin and Spanish at the age of five and wrote his first play at twelve. Enrolling first at the Colegio Imperial and later the University of Alcalá, he studied in hopes of becoming a priest. His amorous character, however, led him to abandon this path and leave school early without a degree. As a result, he worked to make a living in Madrid as a gentleman's secretary and a playwright, eventually becoming one of the city's most famous literary figures. After several lawsuits, passionate scandals, and military stints, Lope de Vega seemingly quieted his unrestrained spirit by joining the priesthood in 1614. He never fully quelled his romantic pursuits, however, which persisted until his death in 1635.

Lope de Vega is shown here dressed in the dark, sober attire of a clergyman. Over his left shoulder, his costume is proudly emblazoned with the Maltese cross of the noble Order of Saint John of Jerusalem, a title

Fig. 2 Juan van der Hamen y León, *Francisco de la Cueva (1550-1621),* oil on canvas, Madrid, Real Academia de Bellas Artes de San Fernando, inv. no. 0019

conferred on him by Pope Urban VIII in 1627, suggesting this portrait was likely painted soon after, probably in recognition of this ennoblement. Lope de Vega holds in his right hand a letter addressed to him, a possible allusion to the 1627 letter he received at court from the Pope's nephew, Cardinal Francesco Barberini, conveying this title.

As Van der Hamen's bust length portrait of Lope de Vega has yet to be discovered,[7] the present portrait is the only likeness known today of the literary figure painted during the artist's lifetime. Other later bust-length portraits of Lope de Vega by different hands are known, including one in the Hermitage Museum, Saint Petersburg[8] and one formerly on the art market in Madrid.[9] Another likeness of the sitter is recorded in a 1625 engraving by Pedro Perrot.

A NOTE ON THE PROVENANCE:

Prince Joseph Clemens von Bayern was an art historian. He did collect himself, and may have acquired this painting, but it is more likely that he inherited it from his grandmother, the Infanta Amalia of Spain.

1. Museo del Prado, Madrid, inv. no. POO7065, oil on canvas, 122.5 by 87 cm, circa 1626.
2. W.B. Jordan, *Juan van der Hamen y León and the Court of Madrid*, exhibition catalogue, New Haven and London 2005, p. 147.
3. As described and listed in the Leganés collection, no. 583, see Jordan 2005, p. 199.
4. Madrid, Museo de la Real Academia de Bellas Artes de San Fernando, inv. no. 19, oil on canvas, 117 by 105 cm.
5. Jordan 2005, p. 166.
6. Jordan 2005, p. 167.
7. As noted in Jordan 2005, p. 166, number 58 in Van der Hamen's postmortem inventory was bust-length portrait of Lope de Vega, measuring three-quarters vara high and one-half vara wide. A vara would in today's terms measure about 32.9 inches.
8. Inv. no. ГЭ-353, oil on canvas, 65.5 by 50 cm.
9. Jordan 2005, pp. 166-167, reproduced fig. 9.14.

130

CLAUDE GELLÉE, CALLED CLAUDE LORRAIN

Chamagne, Lorraine 1604/5 - 1682 Rome

Italianate landscape with a drover and his dog driving his cattle across a ford, a waterfall beyond

oil on canvas

15 by 19⅞ in.; 38 by 50.6 cm.

$ 300,000-500,000

PROVENANCE

Commissioned by Nicolas Larché (1602-1665), Rome;
Probably with the brothers Pietro (1760-1833) and Vincenzo Camuccini (1771-1844), Rome, by 1815;
Anonymous sale, London, Sotheby's, 6 December 2006, lot 42;
Private collector, United States;
By whom sold ("The Property of a Southwest Private Collector"), New York, Sotheby's, 28 January 2010, lot 199;
Anonymous sale, ("The Property of a Private Collector"), London, Sotheby's, 5 July 2017, lot 63;
Where acquired by the present collector.

LITERATURE

L. Caracciolo, *Liber Veritatis de Claudio Gellée Lorenese*, Rome 1815, cat. no. 102;
J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, vol. VIII, London 1837, p. 245, cat. no. 102;
M. Röthlisberger, *Claude Lorrain, The Paintings*, London 1961, vol. I, pp. 264-265, under cat. no. LV 102.

ENGRAVED

Richard Earlom, for Boydell's edition of the *Liber Veritatis*, London 1777 (the drawing only).

This arcadian landscape, rendered on an exquisite scale, was reidentified as an autograph work by Claude just over a decade ago. Claude himself recorded the composition in the *Liber Veritatis*, the book of drawings he kept to record his completed paintings beginning in 1635, as his success began to grow, until his death, almost fifty years later (fig. 1).[1] The drawing, executed in pen and brown ink, with brown wash, reproduces the present painting in every detail and its placement within the book indicates the painting should be dated 1646 or 1647.

Claude pays particular attention here to the warm evening light, which emanates from below the horizon and casts a golden glow across landscape. A crepuscular luminescence unifies the vista, with soft clouds above, a glittering cascade in the middle ground, and the drover with his herd of cattle silhouetted across the foreground. The painting may well have been executed in the same year as the small *Pastoral Landscape* in the Ellesmere Collection, which is comparable in subject matter, intimate format, and idyllic mood.[2] In design and theme the composition also recalls the larger *View of Tivoli at Sunset*, *circa* 1642-1644 (San Francisco, Fine Arts Museums, inv. no. 61.44.31),[3] while an almost identical drover and cattle appear in the drawing of a landscape with Tobias and the Angel, the finished painting of which remains untraced.[4]

According to Claude's own annotations on the *Liber Veritatis* drawing, this work was one of two paintings commissioned by the eminent French surgeon, Nicolas Larché. The other canvas, recorded as no. 39 in the *Liber*, was painted a few years earlier in 1639 and no longer survives. A famous surgeon from the diocese of Rheims who lived and practiced in Rome, Larché instructed Poussin in anatomy, according to Giovanni Battista Passeri. According to Ludovico Caracciolo, in the nineteenth century the present painting belonged to the Camuccini brothers, Pietro and Vincenzo, who worked as painters, restorers, and dealers, and owned a remarkable collection, which hung in the sixteenth-century Roman Palazzo Cesi, Rome. The Camuccini sold pictures to a number of English noblemen passing through Rome on the Grand Tour. Most famously, in 1856, Vincenzo's son, Giovanni Battista, sold seventy-four pictures to Algernon Percy, 4th Duke of Northumberland (1792–1865); these included Claude's Seaport of 1637, originally painted for Pope Urban VIII.[5] From then until the twentieth century, the painting's provenance remains obscure.

[1] London, British Museum, inv. no. 1957,1214.6.

[2] See Röthlisberger 1961, vol. I, pp. 263–264, under cat. no. LV 101, reproduced vol. II, fig. 182.

[3] Inv. no. 61.44.31; see Röthlisberger 1961, vol. I, pp. 230–232, under cat. no. LV 81, reproduced vol. II, fig. 154.

[4] See Röthlisberger 1961, vol. I, p. 208, cat. no. LV 65, reproduced vol. II, fig. 136.

[5] Still *in situ* at Alnwick Castle, Northumberland; see Röthlisberger 1961, vol. I, p. 124, under cat. no. LV 14, reproduced vol. II, fig. 51.

131

NICOLAES BERCHEM

Haarlem 1621/22 - 1683 Amsterdam

Italianate river landscape with a shepherdesses, a shepherd playing the flute, animals, and ruins

signed lower left: *NBerchem*
oil on canvas

34 by 36⅜ in.; 86.4 by 92.4 cm.

$ 120,000-180,000

PROVENANCE

Probably, Peter Joseph von Franken-Siersdorf (d. 1727), Bishop of Antwerp;
Count Caspar Heinrich von Sierstorpff (1750-1842), Bad Driburg, who acquired the painting in Cologne, (according to his catalogue);
Thence by descent to his son, Count Ernst von Sierstorpff (1813-1855), Bad Driburg;
Thence by descent to his son, Count Bruno von Sierstorpff (1855-1870), Bad Driburg;
Thence by inheritance to his brother, Count Ernst von Sierstorpff (d. 1879), Bad Driburg;
Thence by inheritance to his sister, Baroness Hedwig von Sierstorpff (d. 1887), Bad Driburg;
Her sale, Berlin, Rudolph Lepke, 19 April 1887, lot 36;
Probably, Counts of Minnigerode, Gut Silkerode;
Thence by descent to Irmgard von Minnigerode-Anglitten, until 1945;
Thence by descent in the Minnigerode family, Detmold, Münster, from 1947 - 2012;
Anonymous sale, Düsseldorf, Hargesheimer Kunstauktionen, 10 March 2012, lot 94.

LITERATURE

C.H. von Sierstorpff, *Für die Kunstfreunde, welche meine kleine Gemälde-Sammlung besuchen wollen*, Braunschweig 1817, pp. 133-138 cat. no 36 (as signed and dated 1679);
G. Parthey, *Deutscher Bildersaal. Verzeichnis der in Deutschland vorhandenen Oelbilder verstorbener Maler aller Schulen, in alphabetischer Folge zusammengestellt,* Berlin 1863-1864, vol. I, p. 104;
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts*, vol. 9, Esslingen 1926, p. 129f, cat. no. 272.

This large landscape is a remarkably beautiful example within Nicolaes Berchem's extensive *oeuvre*. With its richly saturated palette and the brilliant play of light, the painting reflects the Dutch artist's full embrace of the Italianate style. At the center of this verdant and mountainous landscape are several figures and animals approaching a gentle stream and bathed in the warmth of the early morning sun. A single shepherd plays the flute as three young women sing along. One sits atop a harnessed mule, one carries a lamb in her arms, and one peers in over the shoulder of the shepherd. Other animals surround them, including an ox, a donkey carrying three calves, and several sheep. In the distance, one herdsman directs two of the oxen who have fallen behind. While the background is also wonderfully rendered, here, Berchem seems to draw attention to the figures, as well as to the grandeur of bucolic life.

The son of the renowned still life painter, Pieter Claesz., Berchem was apprenticed at a young age to Jan van Goyen and later worked with Claes Moyaert, Pieter de Grebber and Jan Wils. He married Catrijne Claes de Groot, the daughter of Jan Baptiste Weenix, in 1646, and in his father-in-law, found a true mentor and source of artistic inspiration. He travelled to Westphalia with Jacob van Ruisdael around 1650 and may also have gone to Italy shortly after that trip, although there is little evidence to help verify this other than the stylistic development of his landscape paintings with their warmer tones and rich light. Popular with patrons and collectors during his own time, Berchem also influenced a younger generation of artists: counted among his pupils are Karel Dujardin, Jacob Ochtervelt and Pieter de Hooch.

By 1817, this painting formed part of the renowned Sierstorpff collection at Schloss Driburg, recorded in that year in the collection of Count Caspar Heinrich von Siestorpff (1750-1842). According to the Count, he acquired this painting in Cologne and it once formed part of the collection of his great-uncle Peter Joseph von Francken-Siersdorf, Bishop of Antwerp, from whom the Count inherited Frans Francken the Younger's *Allegory of Man's Choice*,[1] among several masterpieces. The painting was sold in the Sierstorpff sale in Berlin in 1887, and it later passed into the collection of the Counts of Minnigerode, in whose collection it remained until after the war.[2]

1. Sale Dorotheum, Vienna, 21 April 2010, lot 5, for $9,424,640. Another painting in that collection was Jan de Beer's *Annunciation*, which sold at Christie's New York on 28 October 2019, lot 708.
2. An inscription on the reverse of the canvas notes that the work was rescued after the war by Frhr. von Minnigerode-Anglitte.

132

JAN DAVIDSZ. DE HEEM

Utrecht 1606 - 1683/4 Antwerp

Still life with peaches on a pewter plate, together with grapes, bread, cherries, and a lemon, all on a wooden table draped with a green cloth

signed upper right: *J. De. heem f*

oil on panel, the reverse branded with the panel maker's mark *FDB* for François de Bout

10¼ by 15 in.; 26 by 38.1 cm.

$ 250,000-350,000

PROVENANCE

Theodore William Holzapfel Ward (1889-1955), Hampstead, London, by 1928;
With W. Wheeler & Son, London;
With Kunsthandel P. de Boer, Amsterdam;
W. Reineke, Amersfoort, by 1958;
By whose descendants anonymously sold ("The Property of a Gentleman"), London, Sotheby's, 7 December 2016, lot 38;
Where acquired.

EXHIBITED

Laren, Singer Museum, *Kunstbezit rondom Laren*, 3 July - 31 August 1958, no. 100;
Dordrecht, Dordrechts Museum, *Nederlandse stillevens uit de zeventiende eeuw*, 21 July - 2 September 1962, no. 61;
Amsterdam, Gallery P. de Boer; Braunschweig, Herzog Anton Ulrich-Museum, *A Fruitful Past: A Survey of the Fruit Still Lifes of the Northern and Southern Netherlands from Breughel till Van Gogh*, 22 April - 31 July 1983, no. 35.

LITERATURE

R. Warner, *Dutch and Flemish Flower and Fruit Painters of the 17th and 18th Centuries*, London 1928, pp. 100-101, reproduced plate 45c;
L. Bol, *Nederlandse stillevens uit de zeventiende eeuw*, exhibition catalogue, Dordrecht 1962, cat. no. 61, reproduced;
S. Segal, *A Fruitful Past: A Survey of the Fruit Still Lifes of the Northern and Southern Netherlands from Brueghel till Van Gogh*, exhibition catalogue, Amsterdam and Braunschweig 1983, pp. 72, 119, cat. no. 35, reproduced;
I. Ember, *Delights for the Senses: Dutch and Flemish Still-Life Paintings from Budapest*, exhibition catalogue, Wausau 1989, p. 140, under cat. no. B20;
F.G. Meijer, *Jan Davidsz. de Heem 1606-1684*, Ph.D. dissertation, University of Amsterdam 2016, vol. I, pp. 143, 351, reproduced, vol. II, p. 119, cat. no. 107, reproduced.

Dated by Dr. Fred G. Meijer to *circa* 1646, this charming still life is typical of the small-scale panels and cabinet pieces produced in Antwerp during the 1640s by Jan Davidsz. de Heem to satisfy an eager collecting class. Though intimate in scale, this still life possesses a remarkable sense of monumentality.

A master at imitating the tactile range of everyday objects, De Heem renders the composition's fruits and objects with technical bravura. An especially brilliant passage is the lemon at the composition's center; so rich with impasto is its peel that the panel appears to possess real physical presence. In other areas, including the cherries and grapes, De Heem builds upon thin, semi-transparent glazes to mimic the fruits' translucency with a delicate touch.

This composition closely relates to a larger still life in the Toledo Museum of Art, signed and dated 1646.[1] Indeed, the lemons in both paintings appear to be based on the same preparatory study. A smaller panel at the Metropolitan Museum of Art also merits comparison in its overall handling of paint, particularly in the similar rendering of the lemon peel, and intimate composition.[2]

The panel is stamped on the reverse with the maker's mark of François de Bout, a panel maker active in Antwerp during the 1630s and 1640s. Only two other works by De Heem are known to make use of a De Bout panel; a picture sold at Sotheby's London in 2012, and the signed still life formerly with Galerie J.-M. Tassel, Paris, 1988, which Fred Meijer dates to 1649.

[1] Inv. no. 1955.33, oil on canvas, 59.3 by 92.6 cm.

[2] Inv. no. 71.78, oil on panel, 25.1 x 19.1 cm.

133

GERARD VAN SPAENDONCK

Tilburg 1746 - 1822 Paris

Still Life with Flowers in a Stone Vase on a Pedestal Carved with Putti; with a Basket of Flowers and a Dunnock's Nest

signed lower right: *G. van Spaendon[ck]* (the last letters partly hidden by the bird's nest)

oil on canvas

31¼ by 25 in.; 79.4 by 63.5 cm.

$ 1,500,000-2,000,000

PROVENANCE

With M. Wolff, Amsterdam, before 1938;
With John Nicholson Gallery, New York, 1950;
With Schaeffer Galleries, New York, before 1956;
Mr. and Mrs. Joseph Verner Reed, New York;
Anonymous sale, New York, Sotheby's, 3 June 1988, lot 145;
There acquired by Richard Green, London;
Private collection, England;
With Richard Green, London, 1999 - 2002;
From whom acquired by the present collector.

EXHIBITED

Probably Paris, *Salon*, 1783, no. 88 ("un vase d'albâtre oriental rempli de différentes fleurs posé sur un socle ou sont représenté des enfants en bas-relief");
New York, John Nicholson Gallery, *Fine Flower Paintings from the 16th to 19th Century,* March 1950, no. 30;
London, Richard Green, *Old Master Paintings*, 1988, no. 29;
Osaka, Nabio Museum of Art; Tokyo Station Gallery; Sydney, The Art Gallery of New South Wales, *Flowers and Nature*, 20 April - 28 October 1990, no. 70;
Greenwich, CT, Bruce Museum of Arts & Science; Fort Worth, Kimbell Art Museum, *The Floral Art of Pierre-Joseph Redouté,* 20 July 2002 - 2 March 2003, no. 4.

Gérard van Spaendonck was the foremost European painter of floral and fruit still life at the end of the 18th and the beginning of the 19thcenturies, and the present work is amongst the finest to ever appear on the market. In his lifetime he achieved great renown as the heir of the tradition of flower painting of which Jan van Huysum (fig. 1)(1682 - 1749) had been the principal exponent in the preceding generation, and he was the master of the botanical draftsman and painter, Pierre Joseph Redouté.

The quality of the brushwork is brilliantly displayed in the present lot: the stone vase as well as the marble ledge on which the flower arrangement rests set off the composition by creating a strong textural contrast with the soft petals and minutely rendered leaves. Among the most impressive technical feats is the inclusion of Van Spaendonck's signature in the marble ledge, executed in a perfect *trompe l'oeil* so as to appear etched directly into the stone.

Although a native of Tilburg, in Northern Brabant, Gérard van Spaendonck spent almost his entire professional career in France. In 1769 he left his homeland and settled in Paris, where in 1774 he was appointed miniature painter to the young Louis XVI. Having been elected to associate membership in the *Académie Royale de Peinture et de Sculpture*, he made his Salon début in 1777. Three years later he became professor at the *Jardin des Plantes*. In 1781 he was made a full member of the Académie and began to produce drawings in watercolor on vellum for an extraordinary series of botanical studies known as the "Vélins du Roi." At the Salon of 1783, he showed two such watercolors.

Gérard van Spaendonck's oil paintings stand out for their exquisite precision of draftsmanship; their varied and rich sense of color; the harmonious balance of composition and pristine facture that allows him to render minute details, such as droplets of water on petals or leaves. According to Peter Mitchell:

Fig. 1 Jan van Huysum, *Bouquet of flowers in an urn,* oil on panel, Los Angeles, Los Angeles County Museum of Art, inv. no. M.91.164.2

LITERATURE

M. van Boven and S. Segal, *Gerard and Cornelis van Spaendonck, Twee Brabantse bloemenschilders in Parijs*, The Hague 1980, p. 198, cat. no. 152, reproduced (additional reference on p. 223 in the 1988 edition);
S. Segal, ed., Flowers *and Nature*, exhibition catalogue, Amstelveen 1990, pp. 245-6, cat. no. 70, reproduced in color p. 117;
M. Roland Michel, *The Floral Art of Pierre-Joseph Redouté,* exhibition catalogue, Greenwich 2002, pp. 10-11, 42, cat. no. 4, reproduced (detail) p. 42.

"the basis of Gérard van Spaendonck's success, in common with other great flower painters, was a complete, technical mastery of flower painting, in all mediums, in every scale from a circular miniature... to a full-size Salon canvas in oil. The textures of alabaster and marble are as perfectly rendered as the fruit, flowers and foliage. It is the completeness of his attention to every minute detail, allied to elegance and refinement in the composition, that makes him the heir of Jan van Huysum. Like van Huysum, Gérard van Spaendonck perfects the Dutch traditional mastery of the study, understanding and depiction of flowers with French sophistication and good taste. [Anthony] Blunt considered his watercolour botanical studies the equal of Redouté's."[1]

Van Spaendonck's 1744 appointment to the King was a high distinction for so young an artist. As early as the following year, a review of his works in the annual exhibit at the Musée du Louvre was published in the October 1775 issue of the Mercure de France and states that his compositions are *"des tableaux d'un coloris vif et d'une touche précieuse. Cet artiste a placé dans quelques-uns de ses tableaux des vases d'agathe, de cristal, toujours très difficiles à bien traiter, sans nuire à l'éclat des fleurs, mais son pinceau a su vaincre ces difficultés"* [precious and vibrantly colored pictures. This artist has included agate or crystal vases in a few of his paintings, which is always difficult without diminishing the effect of the flowers, but his brush was able to overcome these hurdles].

1. See P. Mitchell, in *The Dictionary of Art*, 1996, vol. XXIX, p. 255.

○ **134**

MARGUERITE GÉRARD

Grasse 1761 - 1837 Paris

A woman on a chaise longue in an interior, holding a letter and surrounded by three children, one playing with a dog

signed lower right: *m le / gerard*

oil on canvas, unlined

25¾ by 21½ in.; 65.5 by 54.6 cm.

$ 150,000-200,000

PROVENANCE

Private collection, Europe;
By whom anonymously sold ("Property from a European Private Collection"), London, Sotheby's, 8 December 2011, lot 262.

LITERATURE

C. Blumenfeld, *Marguerite Gerard 1761-1837*, Montreuil 2019, pp. 183-184, 245, cat. no. 275 P, reproduced p. 184.

Fig. 1 Marguerite Gérard, *Interior with a man holding a lyre and a woman with a music score*, oil on canvas, Private Collection

This work is a beautiful example of Marguerite Gérard's most commercial compositions: lavish interior scenes featuring upper class French women and their families. Gérard is noted for her meticulous attention to luxurious details within her genre scenes, contrasted in their sharp rendering by Gérard's penchant for softly modeled figures. The scene exudes a serenity allusive of the rarified social atmosphere the sitters in Gérard's domestic interiors enjoyed, and this motif is only reinforced in the poses and garb of her subjects.

A woman dressed in an extravagant yellow and white silk dress sits elegantly on a blue velvet chaise longue, her legs stretched out and crossed delicately at the ankles. In her right hand she holds a letter, but her gaze is instead upon a young girl, perhaps her daughter, at the end of the chaise longue, playing with a charming dog who has been dressed up and is standing on its hind legs. Two other children, one older and one younger, stand behind the mother, also entertained by the dog. A fireplace is lit in the background, and a folding screen otherwise serves to give privacy to the family during this precious moment.

Marguerite Gérard was born in Grasse but moved to Paris in 1775 to live with her elder sister, Marie-Anne, and Marie-Anne's husband, the painter Jean Honoré Fragonard. Gérard became Fragonard's protégé, and while living with her sister and brother-in-law at their quarters in the Louvre, she was surrounded by the greatest works of art in Europe, specifically drawing inspiration from the Dutch interior scenes of the 17th century. Gérard became one of the first female French genre painters, and by the late 1780s she had established her reputation as one of the leading female artists in France.

The pendant to this painting, depicting a gentleman seated with a lyre and a woman standing beside him reading a musical score, was also offered in the 2011 auction, but the two were sold as separate lots and subsequently entered different collections (fig. 1). The pair of paintings date from later in Gérard's career, *circa* 1824-26, and Blumenfeld points to her play on Fragonard's *L'Education fait tout*, now in São Paolo for inspiration in the present painting.[1] While she had spent her earlier years working closely with Fragonard, it is interesting that by the 1820s she would again find inspiration from her brother-in-law; it is a testament to her enduring creativity that she sought to take this subject matter and inject a new story and composition in a style that was entirely her own.

1. Oil on canvas, 56.5 by 66cm., Museu de Arte de São Paulo Assis Chateaubriand, inv. no. inv. no. MASP.00056.

135

JEAN-BAPTISTE GREUZE

Tournus 1725 - 1805 Paris

Portrait of a girl, bust-length, wearing a pink dress, diaphanous shawl and blue ribbon with flowers in her hair

oil on canvas, in a painted oval

17⅞ by 15⅛ in.; 45.3 by 38.5 cm.

$ 300,000-500,000

PROVENANCE
Acquired by the father of the present owners, probably in Paris in the 1970s or 1980s;
Thence by descent.

Hitherto unpublished, this masterful and intimate painting is a consummate example of Jean-Baptiste Greuze's skill as a portraitist and his unrivalled ability to capture the emotion of his subjects in a realistic and empathetic manner. An elegant and beautiful young woman looks directly out at the viewer, as if she has just been called to attention. Her right hand remains gracefully raised to her chin, her elongated and soft fingers grazing her flushed pink cheeks. Her lips are ever-so-slightly parted, and she wears both a serious and curious expression. The blue ribbon in her hair is adorned with flowers and she wears a fashionable pink silk dress with a sheer trim along the deep neckline. The blue bow that ties the dress at her chest reflects the ribbon and pulls together the tightly-composed oval into an elegant and satisfying composition.

Painted with particular technical sensitivity, this work probably dates from the late 1760s or early 1770s. It can be compared stylistically with the portrait of a girl holding a rose, now at the Musée Cognac-Jay (fig. 1). That painting was engraved by Ingouf around 1773, so would date from before then.

Fig. 1 Jean Baptiste Greuze, *Young girl with a rose*, oil on canvas, Paris, Musée Cognacq-Jay. Bridgeman Images

136

ANNE VALLAYER-COSTER

Paris 1744 - 1818

Still life of roses in a glass vase, with grapes beside

signed and dated lower right: *Vallayer-Coster / an 12*

oil on canvas

12¾ by 10½ in.; 32.5 by 26.5 cm.

$ 150,000-200,000

PROVENANCE

Louis Cournerie (1820-c. 1891), Paris;
His estate sale, Paris, Féral, 8-9 December 1891, lot 40;
Eugène Féral (1832-1900), Paris;
His estate sale, Paris, Hôtel Drouot, 22-24 April 1901, lot 65;
De Chaudenay, Paris;
With Galerie Cailleux, Paris;
Anonymous sale, Monaco, Sotheby's, 29 November 1986, lot 365;
Roberto Polo, Paris;
By whom sold, New York, Sotheby's, 11 January 1990, lot 96;
Where acquired by Richard Green, London;
Where acquired by the present collector in 2000.

EXHIBITED

Probably Paris, *Salon*, 1804, no. 480.

LITERATURE

M. Roland Michel, Anne Vallayer-Coster, Paris 1970, cat. nos. 84 (with correct early provenance, but as dated 1794?) and 86 (as lost since 1804);
E. Hardouin-Fugier and E. Grafe, *French Flower Painters of the 19th century,* London and New York 1989, p. 377, reproduced;
E. Kahng and M. Roland Michel, *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette*, exhibition catalogue, New Haven 2002, cat. no. 96, p. 213, reproduced.

"[Vallayer-Coster] is no recorder of specimens, charting every petal and stamen... Her vases of blooms are always impressionistic masses of color: Some of her small, spontaneous studies of roses come uncannily close to those of Manet, painted a century later."

-Ann Sutherland-Harris, in *Women Artists: 1550-1950*[1]

This painting was in the collection of miniaturist Louis Cournerie (1820-c. 1891), whose estate sale included 27 paintings by the artist. Along with the present work, the sale included the oval floral still life previously in the collection of J.P. Morgan and now in the Metropolitan Museum of Art[2] along with the magnificent pair of still lifes currently in the Dallas Museum of Art.

For further biographical information on the artist, see lot 150.

1. A. Sutherland Harris and L. Noghlin, *Women Artists: 1550-1950*, exhibition catalogue, Los Angeles 1976, p. 182.
2. Vallayer-Coster, Vase of Flowers and Conch Shell, 1780, oil on oval canvas, 19 3/4 x 15 in. (50.2 x 38.1 cm), New York, The Metropolitan Museum of Art, inv. no. 07.225.504

137

PIETER FAES

Antwerp 1750 - 1814

Still Life of roses, peonies, tulips, narcissus, and other flowers in a terracotta vase, with grapes and a peach

signed and dated lower right: *P. Faes: 1782*

oil on panel

33 by 25 in.; 83.8 by 63.5 cm

$ 80,000-120,000

PROVENANCE
Mrs. F.F. Tower, London;
By whom sold, London, Christie's, 3 December 1926, lot 5;
There acquired by W. Sabin & Sons, London;
Alice Speed Stoll (1906-1996), Louisville, Kentucky;
By whom bequeathed to the Speed Art Museum, 1996 (inv. no. 1998.6.3);
By whom sold ("Property to Benefit the Acquisitions Fund of the Speed Art Museum"), New York, Sotheby's, 5 June 2002, lot 14;
There acquired by the present owner.

This is a particularly excellent work by Pieter Faes, a Flemish still-life artist active in the late 18th and early 19th centuries. Signed and dated 1782, this panel is illustrative of the artist's impressively fine touch and his vibrant yet balanced palette. It once formed part of the collection of Alice Speed Stoll, granddaughter of John Breckenridge Speed. She later bequeathed the painting to the museum named after her grandfather, the Speed Art Museum in Louisville, Kentucky.

Surprisingly little is known of Faes' life. He followed in the great tradition established by Dutch still-life artists of generations prior, such as Jan van Huysum (1682-1749), to whom many of his best works, including the present, are indebted. Faes received his early training at the Academy in Antwerp, where he worked alongside Georges Frédéric Ziesel and Jan Frans Eliaerts, and he became dean of the Guild of Saint Luke in 1791. His most prominent patron was Maria Christina of Austria, the daughter of Empress Maria Theresa and sister to Marie-Antoinette. Between 1782-1784, this Habsburg Archduchess commissioned a series of paintings from Faes to adorn the walls of her royal château in Laeken, just outside of Brussels, where she and her husband lived from 1781-1793 in their position as royal governors of the Austrian Netherlands. The Faes still-lifes were among the jewels of her collection, and she singled them out to return with her to Vienna in 1794, although these works have all since been dispersed.

138

MAURICE-QUENTIN DE LA TOUR

Saint-Quentin 1704 - 1788

Les Yeux De L'Amour: a portrait of Marie Fel (1713-1794), the renowned singer and companion of the artist

inscribed on the musical score at center right: *Les yeux de l'Amour / un cantatille*

pastel with small touches of wet pastel on five sheets of paper, the central sheet extended on all sides

31¾ by 25¾ in.; 80.6 by 65.4 cm.

$ 600,000-800,000

"I penetrate into the depths of my subjects without their knowing it, and capture them whole."

–Maurice-Quentin de La Tour

PROVENANCE

L'abbé François-Emmanuel Pommyer (1713-1784);
Thence by descent to his nephew Yves-Joseph-Charles Pommyer de Rougemont (1733-1808);
Thence by descent to his daughter, Madame Louis Theurier, née Geneviève Pommyer (1774-1832);
Thence by descent to her son Charles Theurier-Pommyer (1800-1876);
Thence by descent to his widow, née Anne-Pierrette de La Huproye (1807-1883), marquise romaine;
Thence by inheritance to the cousin of her husband Clément de Jacquier de Rosée (1835-1905), château de Moulins-Warnant, par Yvoir-sur-Meuse;
Thence by descent to his son, Baron Alfred de Jacquier de Rosée (1871-1935), château de Schaltin, Namur, by 1928 and possibly by 1911[1];
Thence by descent to his widow, née Anne-Marie Daly (1885-1967);
Thence by descent to their nephew, Baron Emmanuel de Jacquier de Rosée (1906-1987);
By whose descendants anonymously sold ("Property of a Continental Family of Title"), London, Christie's, 10 December 1993, lot 52;
There acquired by the present collector.

EXHIBITED

Possibly Paris, Salon, 1757.

One of the greatest pastellists of the eighteenth century, Maurice-Quentin de La Tour is known as much for his insight into the character of his sitters as for his remarkable command of his medium. Shunning the rigid formulae of an earlier generation, he sought to engage his sitters, portraying them as living human beings rather than icons. Unlike his contemporaries Chardin and Perronneau, La Tour never worked in oils, but confined himself exclusively to the extraordinarily expressive and luminous yet fragile medium of pastel. Unpublished until its rediscovery in 1993 and with unbroken provenance back to the L'abbé Pommyer, this magnificent portrait of La Tour's lover, the famous singer Marie Fel, exemplifies the very best of the artist's abilities and his unmatched mastery of the pastel portrait.

La Tour's large-scale portrait of Marie Fel, which is made up of five sheets of paper, is amongst his most ambitious works, yet the intimacy of his relationship with the sitter is obvious. She sits comfortably at a table, resting her head delicately on her left hand. Her right hand is in her lap, holding a *porte-crayon*. Her costume is grand, and fashionable; the bright blue silk of her dress shines vividly, and La Tour's mastery of the pastel is on full display in the detailed ruffling and shine of the fabric. The layers of lace at her sleeves are beautifully depicted as the fall gently on her lap and pool beneath her left elbow as it rests on the table. Behind her is a musical score of a song written by Fel's brother, and beneath her elbow rests a pile of papers in which a pastel drawing of Cupid has fallen off the edge to reveal itself. Indeed Cupid appears to be looking directly up at the sitter as he grasps his arrow at the ready.

Fig. 1 Maurice-Quentin de La Tour, *Mademoiselle Ferrand meditating on Newton, around 1752,* pastel on paper, Alte Pinakothek Munich, inv. no. HUW 6

"Le nom de Mlle Fel inspire une joye secrete. Il se représente sur le champ une Actrice merveilleuse. On se dit avec satisfaction, la voix de Mlle Fel est d'une precision admirable, & d'une légereté singulière..."

–Pierre-Louis d'Aquin, in Siècle littéraire de Louis XV, 1754[3]

Fig. 2 Maurice-Quentin de La Tour, *Portrait of Mademoiselle Marie Fel (1713-1794),* oil on canvas, Saint Quentin, Musée Lecuyer. Photo © Photo Josse / Bridgeman Images
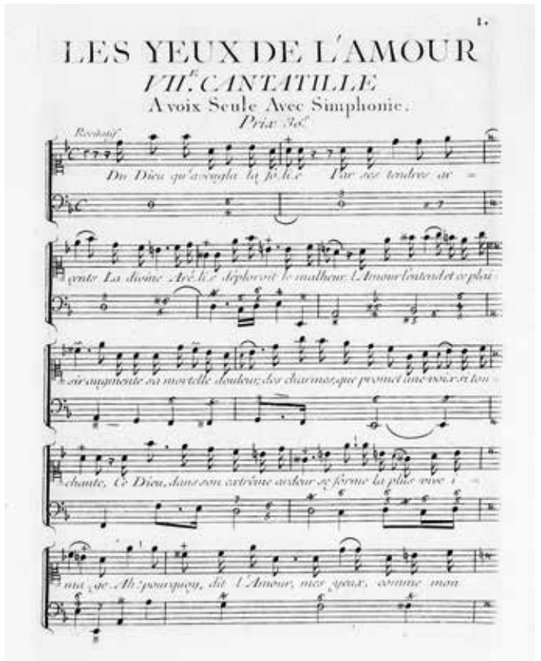
Fig. 3 Les Yeux D'Amour, from the publication of Antoine Fel's *Cantatilles*, first announced in the *Mercure de France*, December 1748, vol 1, p. 157.

LITERATURE

C. Debrie and X. Salmon, *Maurice Quentin de la Tour,* Paris 2000, p. 197, reproduced p. 199, fig. 113;
N. Jeffares, "L'abbé Pommyer, *honoraire amateur de l'Académie royale de peinture,*" *Gazette des beaux-arts,* cxxxvii, May-June 2001, pp. 237–256, p. 242, reproduced fig. 5; expanded version http://www.pastellists.com/Essays/LaTour_Pommyer.pdf accessed 8 November 2022, fig. 6;
U. Leben, *L'École royale gratuite de dessin de Paris, 1767-1815,* Paris 2004, p. 51, reproduced;
N. Jeffares, *Dictionary of Pastellists before 1800*, London 2006, p. 289, reproduced;
N. Jeffares, "Maurice Quentin de la Tour," *Dictionary of pastellists before 1800*, London 2006; online edition [http://www.pastellists.com/articles/LaTour3.pdf], accessed 8 November 2022, cat. no. J.46.1763, reproduced;
N. Jeffares, *Maurice-Quentin de La Tour: catalogue raisonné*, London 2022 ed., eBook, downloaded from http://www.pastellists.com/Misc/Jeffares_LaTour_2022ed.pdf, pp. 30, 39, 89, 90, 101, 122, 123 (reproduced, J.46.1763), 124, 190, 478.

The rather obvious allusion to their relationship in the Cupid drawing is not lost on the sitter, who looks directly at the viewer with a knowing smile. Formal portraits such as this would normally have shown the sitter with a more restrained expression, such as that seen on La Tour's portrait of Mlle. Ferrand (fig. 1), in which the sitter is shown in a similar pose to the present work. But La Tour's infatuation and intimate relationship with Fel provides us with a warmth and tenderness not seen in his other portraits.

Marie Fel was an enormously successful and widely admired opera singer who began her career in 1734 and remained a towering figure, premiering over 100 new roles, until her retirement in 1759. Though admired by many suitors, she ultimately remained attached to La Tour for the long term. La Tour was a frequent patron of the opera and theater, as reflected by his many portraits of singers, dancers and actresses throughout his career, and his relationship with Fel likely began as early as 1751. The pair eventually lived together in Chaillot, and in La Tour's will of 1784 he left all of his furniture and personal belongings (save for his telescope) to Fel.[2]

Until the rediscovery of the present work, the more famous depiction of Fel by La Tour was the smaller head study now at the Musée Saint-Quentin (fig. 2), in which the singer wears a headscarf reminiscent of her role as Amélite in Rameau's 1749 opera *Zoroastre*. Copied many times over and engraved by Goncourt and Lalauze, that exquisite and immediate pastel was likely done later than the present work, around the time of Fel's retirement in 1759. Indeed the present pastel was traditionally known in the Pommyer family as "La Dame Bleu," and it was only upon its appearance on the market in 1993 that the sitter was correctly identified, based on the songbook. Jeffares acknowledges the physical differences between the two depictions of Fel and has speculated that the facial thinness seen in the later Saint-Quentin pastel could have been due to an intervening illness (at least two instances of illness for Fel are recorded, in 1746 and 1760 respectively).

La Tour was a native of Northern France and arrived in Paris in 1719, just in time to view the work of the renowned pastellist Rosalba Carriera, who visited the French capital in 1720. La Tour was *agrée* by the Académie in 1737 and *reçu* in 1746; by 1748, he was at the height of his powers. Indeed he exhibited fifteen pastels at the Salon that year, including portraits of King Louis XV, Queen Marie Leszczyńska, and the Dauphin. After this spectacular showing La Tour remained for his long career one of the most successful and sought-after portraitists in France.

The present pastel can be dated with some confidence to the early 1750s. The inscription on the sheet of music, "les yeux de l'Amour/un cantataille," refers to a song composed for Fel by her brother Antoine, l'ordinaire de l'Academie royal de musique (fig. 3). "Les Yeux de l'Amour; septième cantatille a voix seule avec simphone" was one of two *cantatilles*, or short songs meant to be accompanied by a guitar, which he published in 1748, providing us with a *terminus post quem* for the pastel. Fel's elaborate blue silk dress would place the pastel in the early 1750s, around the time of La Tour's famous portrait of Madame de Pompadour (fig. 4); indeed the two dresses, which reflect the utmost fashion of the day, are very similar in their style.

Both Jeffares and Salmon have suggested that this could possibly be the pastel of Fel that La Tour exhibited at the Salon of 1757, though with only limited contemporary descriptions one cannot be certain, and given the proposed dating it would have been made a few years before the exhibition. La Tour's incredible talent and intimate connection with the sitter resulted in great praise at the time. Indeed in the *Mercure de France* the abbé Le Blanc wrote that "Le modèle du chant Mademoiselle Fel fait tant de plaisir a la voir si bien représentée, qu'on se sent plus vivement pressé du désir de l'entendre."[4]

Fig. 4 Maurice-Quentin de La Tour, *Full-length portrait de Madame de Pompadour,* Paris, Musée du Louvre, inv. no 27614

Fig. 5 Maurice-Quentin de La Tour, *Portrait of the Abbé François-Emmanuel Pommyer,* bust-length, pastel on brown paper, Private collection

A note on the provenance:
The pastel was in the collection of L'abbé François-Emmanuel Pommyer, an important and influential collector in the Parisian art scene who counted La Tour as well as Chardin, Charles-Nicolas Cochin, and Jean-Jaques Bachelier amongst his close friends. The abbé, who was seigneur de La Guyonnièr, had an impressive career as abbé commendataire de l'Abbaye royal de Bonneval and chanoine de l'Eglise de Saint-Martin de Tours, amongst other positions. An honorary member of the Académie royale de peinture, he built an important collection of paintings by the leading artists of the day, and himself sat to La Tour for a pastel portrait shown at the 1763 Salon (fig. 5). A number of his pictures, including the present lot, passed down in his family until their auction at Christie's London in 1993, where they were sold by the family of Baron Alred de Jacquier de Rosée. At the time of the sale the provenance back to the abbé himself was tentative, but since then Jeffares has revised the provenance and firmly established the group as belonging to the abbé.[5]

We are grateful to Neil Jeffares for his assistance with the cataloguing of this lot.

1. Interestingly, the pastel is included in the 1912 marriage contract between the Baron de Jacquire and Anne-Marie Daly, where it is described as "La Dame Bleu" and given a value of 200,000 francs, quite a large sum at the time.
2. Jeffares, "Maurice Quentin de la Tour", *Dictionary of pastellists before 1800*, London 2006; online edition [http://www.pastellists.com/articles/LaTour3.pdf], accessed 8 November 2022, cat. no. J.46.176, p. 3.
3. "Mademoiselle Fel's name inspires a secret joy. One immediately imagines a wonderful actress. We can say to ourselves with satisfaction, Miss Fel's voice is of admirable precision, and of a singular lightness." Pierre-Louis d'Aquin, in *Siècle littéraire de Louis XV*, 1754, vol. I, p. 174
4. "The drawing of the singer Mademoiselle Fel gives so much pleasure to see her so well represented, that one feels more strongly pressed with the desire to hear her sing." Salmon and Debrie 2000, p. 197.
5. Jeffares 2001.

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ANTOINE-JEAN GROS, CALLED BARON GROS

Paris 1771 - 1835 Meudon

A head study of the Marquis Pierre Henri Gaston de Livron, aide-de-camp to Marshal Joachim Murat

oil on canvas

7¼ by 8½ in.; 18.5 by 21 cm.

$ 40,000-60,000

PROVENANCE

The collection of the artist;
His studio sale, Paris, 23 November 1835, lot 28 (as "portrait en petite proportion du marquis de Livron");
Auguste-Joseph Carrier (1797 - 1875), painter and miniaturist, by 1867;
His sale, Paris, Hôtel Drouot, 5 May 1875, lot 111;
Family of Général Livron;
Private collection, Paris, by 1955;
Germain Seligman (1893-1978), Paris and New York;
Private collection, France;
Anonymous sale ("Ancienne Collection Germain Seligman"), Paris, Christie's, 25 June 2019, lot 48.

EXHIBITED

New York, Jacques Seligmann & Co.; Minneapolis, Minneapolis Institute of Art; Cleveland, Cleveland Museum of Art, *Baron Antoine-Jean Gros*, 15 November 1955 - 15 April 1956, no. 10.

LITERATURE

J. B. Delestre, *Gros: Sa vie et ses ouvrages*, Paris 1867, pp. 163-170, p. 373;
J. Tripier Le Franc, *Histoire de la vie et de la mort du Baron Gros*, Paris 1880, pp. 312, 675;
Baron Antoine-Jean Gros (1771-1835): painter of battles, the first romantic painter, exhibition catalogue, New York 1955, p. 30, cat. no. 10;
J. Richardson (ed.), *The Collection of Germain Seligman, paintings, drawings and works of art*, New York 1979, cat. no. 31, reproduced.

Antoine-Jean Gros, called Baron Gros, painted this beautiful portrait of the French military officer Marquis Pierre Gaston Henri de Livron (1770-1831) in about 1812 likely on a visit to Naples. It was almost certainly meant as a model for one of the central figures in Baron Gros' *Capture of Capri,*[1] a compositional sketch for an unrealized project celebrating Joachim Murat's first military achievements as King of Naples, a crown he was granted in 1808. On October 4 of that year, Murat sent nearly 2,000 soldiers under the command of General Jean-Maximilien Lamarque to capture the island of Capri from British forces. Lamarque features at the center of Baron Gros' large and dynamic composition, but he is joined nearby by his closest *aide-de-camps,* including the present sitter. Livron, who served Murat in Naples until the end of Napoleonic rule in May 1815, distinguished himself in this early battle by leading troops up the cliffs of Anacapri, rallying his men with "Soldiers! We are not yet acquainted but if you would kindly follow me, we soon shall be."

This portrait of Marquis de Livron is defined by remarkable vitality and energy. Cheeks flushed, hair disheveled, and gaze resolute, he is rendered with a steadfast presence, a notable contrast to the lightness of touch employed to capture his likeness. His facial features are modeled with soft strokes of pale tones and further defined by darker browns and reds. The swirl of brushstrokes to define his golden hair descend into his beard and moustache, while strokes of white and hatched lines add further dimension to this virtuosic sketch by Baron Gros.

This sketch once formed part of the collection of art historian and dealer Germain Seligman, the son of Jacques Seligman. In Germain's collection was a similarly rendered head of Joachim Murat painted by Baron Gros as a study for the central figure in *The Battle of Aboukir,* a painting the artist presented at the *Salon of 1806* that is today in the Palace of Versailles.[2]

1. Paris, Collection Fédéric Masson, Fondation Dosne-Thiers, oil on canvas, 84 by 140 cm. See D. O'Brien, *After the Revolution. Antoine-Jean Gros, Painting and Propoganda,* Pennsylvania State University Press 2006, pp. 184, 186, reproduced fig. 112.
2. Richardson 1979, cat. no. 30, reproduced.

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JEAN-BAPTISTE-CAMILLE COROT

Paris 1796 - Ville d'Avray 1875

View of Monte Cavo, outside of Rome

oil on paper laid on canvas

8⅝ by 11⅝ in.; 22 by 29.5 cm.

$ 40,000-60,000

PROVENANCE
French private collection;
With Galerie Sanct Lucas, Vienna;
From whom acquired by the present collector in 2016.

A look back at Corot's long career as the most successful landscape painter of his generation reveals many different personalities. His style changed so dramatically over the years that he could be defined as not one but several distinct artists. Yet, even among all these various styles, he is best remembered for his *plein air* studies executed in Italy early in his career, such as the present work.

Dated by Dieterle and Lebeau to *circa* 1828, the present work depicts a view around Rocca di Papa, outside of Rome, which includes both the Alban hills and part of the Lazio hills. On the left is the old volcano Monte Cavo, which the artist also painted in a slightly larger canvas from a different angle a few years earlier (fig. 1). On the top of Monte Cavo one can make out the silhouette of the monastery which dates to the Middle Ages but was restored in 1783.

This view, however, was not meant to be a topographical study of the area. Corot was painting the atmosphere--using his unique sense of light and space to create a romantic and moving vision of the Roman countryside. He has injected a range of warm colors yet kept the tonality restrained and muted. There is drama but also quiet, creating a tension that Corot was uniquely capable of and which particularly appeals to the modern eye.

This lot is accompanied by a certificate of authentication from Martin Dieterle and Claire Lebeau.

Fig. 1 Camille Corot, *Monte Cavo*, oil on canvas laid on cardboard, Reims, Museum of Fine Arts, inv. no. 949.1.12

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JOHN CONSTABLE R.A.

East Bergholt, Suffolk 1776-1837 Hampstead

Helmingham Dell

oil on canvas

28 by 36 ¼ in.; 71 by 92 cm.

$ 2,000,000-3,000,000

PROVENANCE

With Shepherd Brothers, London;
From whom acquired by Thomas Walter Bacon, Esq. (1863-1950), July 1908;
Thence by descent to his son, Anthony Walter Bacon (1902-1999);
Thence by descent in the family;
From whom acquired by a private collector, New York, 2001;
With Driscoll Babcock Galleries, New York;
From whom acquired by the present collector, 2014.

EXHIBITED

London, Shepherd Brothers, 1907-1908;
London, Burlington Fine Arts Club, *Exhibition of English Paintings and Drawings circa 1780-1830*, 1933 - 1934, no. 15;
Birmingham, Birmingham City Art Gallery, on long-term loan, *circa* 1950 - 2001;
London, Guildhall Art Gallery, *Exhibition of Paintings by John Constable 1776-1837*, 8 July - 30 August 1952, no. 43;
Melbourne, Auckland Art Gallery, *John Constable, The Natural Painter: 62 Paintings and Drawings from Great Collections*, September 1973 - January 1974, no. 37;
Philadelphia, Philadelphia Museum of Art, on loan, 2002 - 2004.

This full-sized oil sketch of Helmingham Dell in Suffolk is the final preparatory work for the artist's *circa* 1825 painting of the subject, now in the Philadelphia Museum of Art (fig. 1). An extraordinarily influential landscape painter, Constable's later works such as this exhibit a romanticism and freedom of the brush that anticipate the innovations of both the American painters of the Hudson River School and the great Impressionists of France. The immediacy of an oil sketch such as this allows us a close view of the artist's process as he developed a composition for one of his grand paintings.

A much-celebrated part of his practice, Constable would create full-scale, final sketches of many of his great paintings. These works, which the great art historian Sir Kenneth Clark referred to as the artist's "supreme achievement," encapsulate all of the great qualities of Constable's sense of composition whilst retaining his loose, experimental brushwork and underlying dedication to plein-air painting.[1]

Fig. 1 John Constable, *Dell at Helmingham Park,* oil on canvas, Philadelphia, Philadelphia Museum of Art, inv. no. 871

Fig. 2 John Constable, *Helmingham Dell, Suffolk,* pencil and grey wash on paper, Private Collection

LITERATURE

C. Holmes, "A Dell in Helmingham Park. By John Constable," in *Burlington Magazine* 14, no. 68 (November 1908), pp. 106-107, reproduced (dated 1820-1825);
Centenary Exhibition of Paintings and Watercolors by John Constable, R.A., 1776-1837, exhibition catalogue, London 1937, p. 15;
S. Key, *John Constable, His Life and Work*, London 1948, p. 107, reproduced;
A. Shirley, *John Constable R.A.*, London 1948, p. 24, reproduced plate 82 (dated 1823);
C.R. Leslie, *Memoirs of the Life of John Constable, Composed Chiefly of His Letters,* London 1951, pp. 104, 185;
Exhibition of Paintings by John Constable 1776-1837, exhibition catalogue, London 1952, p. 10, cat. no. 43;
R.B. Beckett, "Constable's Helmingham Dell," in *Art Quarterly* 24 (Spring 1961), pp. 4, 11, 13, reproduced fig. 5;
John Constable's Correspondence, R.B. Beckett (ed.), Suffolk 1966, vol. IV, p. 107;
G. Reynolds, *John Constable, The Natural Painter: 62 Paintings and Drawings from Great Collections*, exhibition catalogue, Melbourne 1973, cat. no. 37;
R. Hoozee, *L'Opera completa di Constable,* Milan 1979, pp. 134-135, reproduced no. 475;
G. Reynolds, *The Later Paintings and Drawings of John Constable*, New Haven and London 1984, vol. I, p. 218, cat. no. 30.2, reproduced vol. II, plate 771;
R. Dorment, *British Painting in the Philadelphia Museum of Art from the Seventeenth through the Nineteenth Century*, Philadelphia 1986, pp. 65-66;
L. Parris and I. Fleming-Williams, *Constable*, London 1991, pp. 314-316, reproduced fig. 88.

Constable visited Helmingham Dell early in his career. With its great four hundred acre park, Helmingham Hall has been the ancestral home of the family of the Earls of Dysart for hundreds of years. It is located in Suffolk, north of Ipswich and close to East Bergholt, Constable's birthplace. In the summer of 1800, whilst on vacation from his studies at the Royal Academy, Constable stayed at the parsonage at Helmingham and was able to explore the park with its celebrated ancient oak trees. During his visit, Constable wrote that he was "quite alone amongst the Oaks and solitudes of Helmingham Park... There are abundance of fine trees of all sort; though the place upon the whole affords good objects [rather] than fine scenery... I have made one or two...drawing that may be usefull [sic]."[2] Parris and Fleming-Williams have suggested that the 1800 drawing referred to here is the one sold at Christie's in 2013, now in a private collection (fig. 2).

It would be another two decades before Constable would take up this sketch to create the full painting of the view; the Philadelphia painting is generally dated to 1825-26 and thus the present work would date from around the same time or just before.[3] Both paintings very much rely on the overall composition of the drawing, though they are pulled back slightly to include more of the left bank, and the tree that was on the left in the drawing has become a decaying stump. Constable changes the figures in each of these compositions: the drawing includes a woman to the right of the bridge; in the present work a man and dog stand on the left side of the bridge; and in the Philadelphia painting a smaller figure in red is seen beyond the left side of the bridge.

Constable would again return to the Philadelphia painting in the early 1830s to retouch it (as he sometimes did), and indeed, two other full-scale paintings of Helmingham Dell exist: a more squared painting of 1830 now at the Nelson Atkins in Kansas City (fig. 3), and the full-scale sketch for that painting, now at the Louvre.[4] While the overall composition of those pictures remains loyal to the original drawing (if slightly more vertical), the details again differ. The Louvre sketch includes a figure with a dog on the left back, about to walk over the bridge, while the Kansas City painting has a smaller figure in a similar position, but further back in space.

Interestingly, the present work is the only of the versions (including the drawing) in which the tree trunk at the far right is omitted. As Anne Lyles has pointed out, however, there appears to be a pentiment on the far right which strongly indicates that there was once a tree trunk there, and Constable could have gone in and changed it himself as he worked up the composition.

Constable's repeated reinvention of the scene, over more than three decades, is a testament to his brilliance and obsession over even his most successful compositions. It is clear, too, that this composition meant very much to the artist. Though he painted the Philadelphia version was for Pulham, Constable bought it back from his widow after he died and then exhibited it at the British Institution in 1833. The Kansas City picture was originally painted for Carpenter but Constable went back on his agreement, never gave it to Carpenter, and went on to exhibit it himself at the Royal Academy in 1830. Whether it was the view itself or a personal connection to Helmingham, Constable was certainly very proud of this composition.

Fig. 3 John Constable, *The Dell at Helmingham Park*, oil on canvas, Kansas City, Nelson-Atkins Museum of Art, inv. no. 55-39

A note on the provenance

This important sketch belonged to Thomas Walter Bacon of Ramsden Hall in Essex. Bacon, who traced his ancestry back to Sir Nicholas Bacon, the celebrated Lord Keeper of the Great Seal in the reign of Queen Elizabeth 1, was a discerning collector whose notable collection included six fine oil sketches by Constable. He was a close friend of Sir Charles Holmes, an early authority on Constable's work whose books on the artist were the standard works until the 1960s. Bacon undoubtedly benefitted from Holmes's advice. He bought through the celebrated London dealers, Shepherd Brothers who worked from premises in King Street in London where they held regular exhibitions from 1883 until 1913.

We are grateful to Anne Lyles for her assistance in the cataloguing of this work.

1. K. Clark, *Landscape Painting*, New York 1950, p. 77.
2. Leslie 1951, p. 11.
3. Though Reynolds catalogues the work in his section of paintings from 1830 (as R.30.2), his commentary on both this and the Philadelphia picture (which he catalogues as R. 26.21) clarify that he believes them to be from the mid-twenties. This view has been further supported by Anne Lyles (private communication).
4. Constable, *Helmingham Dell (Suffolk)*, oil on canvas, 103 by 129 cm., Paris, Musée du Louvre, inv. no. RF 1948 5.

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JACQUES-LAURENT AGASSE

Geneva 1767 - 1849 London

Portrait study of a bay horse, seen head-on

inscribed on label originally attached to *verso* by Adèle Töpffer: *Je soussignée déclare qu[e] [cette] / tête de cheval est un[e] / étude du peintre Agas[se] / Adèle Töpffer*

oil on canvas

20⅞ by 15 in.; 54.1 by 38 cm.

$ 600,000-800,000

PROVENANCE
Private collector, Geneva;
By whom anonymously sold, Geneva, Christie's, 24 April 1970, lot 407;
Anonymous sale, London, Christie's, 24 November 1998, lot 94;
Anonymous sale, London, Christie's, 27 November 2002, lot 25;
Private collector, United States;
By whom anonymously sold ("Property from a Distinguished American Collection"), New York, Christie's, 29 January 2014, lot 62;
Where acquired by the present collector.

The sporting specialist Jacques-Laurent Agasse probably executed this striking equine portrait *circa* 1796-1798. He depicts the handsome bay horse with both physiognomic attention and psychological depth. A distinctive white blaze runs down the horse's face, which is lit from the right and (rather unusually) viewed head-on against a closely cropped neutral background. The animal, with a sideswept forelock, appears to possess an inquisitive temperament: its ears perk forward and nostrils flare slightly, suggesting it is cognizant of the artist's attention. Likely produced as a study for an as-yet unidentified composition, the work exemplifies why Agasse was such an admired portrayer of animals.

Though Swiss by birth, and French by training—he studied under Jacques-Louis David and honed his animalier skills by attending courses at the Parisian Muséum d'histoire naturelle—Agasse spent the majority of his career in England. He first travelled from the Continent to London with George Pitt, later Lord Rivers, who went on to serve as the artist's most important patron. Agasse exhibited at the Royal Academy's annual exhibition, where his first submission in 1801 was of a "Portrait of a Horse." Following in the tradition of George Stubbs, Agasse's paintings enjoyed widespread popularity among wealthy British collectors.

A nineteenth-century inscription, originally affixed to the canvas's *verso*, attests to the veracity of the painting's attribution. Adèle Töpffer, the granddaughter of the Swiss painter Wolfgang-Adam Töpffer with whom Agasse sometimes collaborated, penned the note.

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PIETRO ANTONIANI

Milan 1740 - 1805

View of the Bay of Naples

oil on canvas

48¾ by 103¾ in.; 123.8 by 263.5 cm.

$ 80,000-120,000

PROVENANCE

Anonymous sale, London, Bonham's, 20 March 1986, lot 104 (as Attributed to Pietro Antoniani);
With Partridge, London;
From whom acquired by the present collector.

LITERATURE

F. Fraser, *Beloved Emma: The Life of Emma Lady Hamilton*, London 1986, reproduced fig. 25.

The eighteenth-century painter Pietro Antoniani specialized in impressive vista paintings that, like the present work, combined landscapes, urbanscapes, mountainscapes, and seascapes in order to create panoramic views that rivalled history paintings in their grandeur. This painting is one of the largest Antoniani ever produced, suggesting that it was a special commission.

Though born in Milan, Antoniani built his career in Naples, where his paintings proved especially popular with British visitors undertaking the Grand Tour. This view depicts the Bay of Naples from a southwestern vantage: Mount Vesuvius smokes at right, the Castel Sant'Elmo crowns the hill at center, and the Posillipo shore is visible at left.

The vessels that populate the foreground are a mixture of commercial and pleasure boats; indeed, the row boat at center is filled with a well-dressed party, one of whom (perhaps a doppelgänger for Antoniani himself) appears to be sketching the very vista that fills the sweeping composition.

We are grateful to Dario Succi and Ralph Toledano for endorsing the attribution to Antoniani on the basis of digital photographs.

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CHRISTIAN EZDORF

Pösneck 1801 - 1851 Munich

A panoramic view of Prague

signed with monogram and dated lower center on the bridge: *CE 1821*

gouache on paper

29½ by 96½ in.; 75 by 245 cm.

$ 250,000-350,000

PROVENANCE
Private collection, Sweden, until December 2020.

In this magnificent panoramic view of Prague, Christian Ezdorf records the timeless splendor, beauty, and spirit of the Golden City. The only vantage point that could have offered such a sweeping vista looking northwest was the water tower in the Old Town.[1] From here, Ezdorf captured a portrait of the Bohemian capital city on a sunny day—a portrait that is as much recognizable today as it would have been in 1821, the year this work was painted.

Prague's historic landmarks, remarkable architecture, and red-bricked roofs unfold across this large view. At the far right is Týn Church, the spires of which are echoed, as the eye moves left, in those of Saint Clement Cathedral and the Church of Saint Salvator. The dome of the Baroque church of Saint Francis of Assisi rises just to the right of the prominently featured Old Town Bridge Tower. To the left of the tower, is the city's famed medieval stone bridge (known since 1870 as the Charles Bridge) that was the only means of dry crossing the Vltava River until 1841. The bridge connected the Old Town to the Lesser Town (Malá Strana), seen at left nestled beneath the Prague Castle, an important complex of buildings, palaces, and churches, including Saint Vitus Cathedral, which rises high above this panorama. Kings of Bohemia and Holy Roman Emperors once ruled from Prague Castle, which has served as the seat of power for Czech Presidents since 1918. This impressive scene is further brought to life by Ezdorf's array of meticulously rendered figures. In addition to elegantly attired figures strolling across the bridge, there are musicians, animals, carriages, and even a parade of soldiers marching nearby

Christian Ezdorf, also known as Johann Christian Ezdorf, was born in 1801 in the German city of Pößneck. He trained as a landscape artist at the Academy in Munich and was part of an artistic exchange between Munich and Prague in the early 1820s.[2] In 1821, he set off to Northern Europe, visiting Hamburg, Norway, and Sweden, later travelling to Iceland. He welcomed great acclaim in the North, regularly exhibiting at the Royal Academy in Stockholm his landscapes that captured the dramatic atmosphere of the Nordic, Scandinavian and Icelandic climates. In 1831, he was elected honorary member of the Swedish Royal Academy of Fine Arts, and he remained in Sweden until 1846, spending the last years of his career in Great Britain and Munich. Ezdorf's *oeuvre* primarily consists of small landscapes inspired by seventeenth century Dutch artists Jacob van Ruisdael and Allaert van Everdingen.[3] Only on rare occasions did he execute grand, large-scale cityscapes such as the present example. His 1823 panoramic view of Stockholm last appeared on the market in 1989.[4]

1. The Old Town Water Tower once formed part of the Old Town waterworks, much of which was destroyed by fires in 1848 and 1878 and rebuilt. The water tower still rises over the city today, although it now has one more level and a clock.
2. See Karel Vladislav Zap's, *Wegweiser durch Prag: ein nothwendiges Handbuch für Fremde, die sich mit den Merkwürdigkeiten der böhmischen Hauptstadt bekannt zu machen wünschen*, 1848, pp. 303-305.
3. Four such landscapes by Ezdorf are today in the collection of the National Museum, Stockholm (inv. nos. NM 1127, NM 4658, NM 266, NM 1940), one is in the Victoria and Albert Museum in London (inv. no. 1556-1869), and one is in the Alte Pinakothek in Munich (inv. no. WAF 252).
4. Stockholm, seen from Mosebacke on Södermalm. 89 by 230 cm. Sold in Stockholm, Bukowskis, 31 October 1989, lot 267.

145

ATTRIBUTED TO JEAN-BAPTISTE GREUZE

Tournus 1725 - 1805 Paris

Self-portrait

oil on oval canvas, unlined and on the original stretcher

25½ by 21⅝ in.; 65 by 55 cm.

$ 40,000-60,000

PROVENANCE
Possibly Marquis de Cypierre, Paris;
Possibly his estate sale, Paris, Thoré C.P. Bonnefons, 10 March 1845, lot 66.

One of the most important portraitists of the eighteenth century, Jean-Baptiste Greuze painted himself on a number of occasions throughout his long and successful career. Greuze was a particularly empathetic painter, who imbued his subjects with sensitive emotions, both subtle and grand. While his self-portraits tend to have a more stoic quality, nonetheless his personality shines through. Here the slightly unfinished quality and brushy handling provides an immediacy which allows the viewer an insight into his own self-reflection.

Perhaps the most famous self-portrait by the artist is the one in the Louvre, painted when the artist was in his 50s.[1] The present work is closest to another self-portrait kept at the Louvre, which is earlier, *circa* 1760 (fig. 1). That painting is more finished than our canvas, and in a rectangular shape rather than an oval, though they are certainly from the same moment. In fact, the 1845 Cypierre sale cited in the provenance for the Louvre canvas is perhaps confused with the present work, as it is described as an oval.[2] It would not be uncommon for Greuze to return to a painting on a few occasions as he works out the composition, and the loose handling exhibited in both pictures suggest that these were personal studies by the artist, rather than formal presentation pieces.

1. Oil on canvas, 73 by 59 cm., inv. no. 5034.
2. No dimensions were provided in the sale catalogue so it is difficult to know for certain.

Fig. 1 Jean-Baptiste Greuze, *Portrait of the artist*, oil on wood, Paris, Musee du Louvre, inv. no. MI 1071. © 2006 RMN-Grand Palais (musée du Louvre) / Thierry Le Mage

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CHARLES-ANTOINE COYPEL

Paris 1694 - 1752

The Destruction of the Palace of Armide

signed and dated lower right: *CH. COYPEL. 1737*

oil on canvas

51⅛ by 77⅜ in.; 130 by 196.5 cm.

$ 600,000-800,000

PROVENANCE

Jean-Louis Tocqué (1696-1772), to whom given by the Académie in 1760 (according to Papillon de La Ferté, 1776);
With M. Samson, Paris;
His sale, Paris, Chariot and Henri at Hôtel de Bullion, 27 October 1812, lot 35;
Anonymous sale, Paris, Chariot and Henri at Hôtel de Bullion, 28 October 1812, lot 14;
Possibly Hippolyte Taine (1828-1893);
Martine-Marie-Pol de Béhague, Comtesse de Bearn (1870-1939), Paris;
Her sale, Paris, Drouot, 16 December 1905, lot 4;
Anonymous sale ("Property of the Descendants of Hippolyte Taine"), London, Christie's, 8 December 2015, lot 36;
Where acquired by present collector.

LITERATURE

D.P.J. Papillon de La Ferté, *Extrait des différents ouvrages publiés sur la vie des peintres*, Paris 1776, vol. II, pp. 640, 645;
E. Dilke, *French Painters of the XVIIIth Century*, London 1899, p. 153;
F. Ingersoll-Smouse, "Charles-Antoine Coypel," in *La Revue de l'Art ancien et moderne* 37 (1920), p. 286;
I. Jamieson, *Charles-Antoine Coypel, Premier peintre de Louis XV et auteur dramatique (1694-1752), sa vie et son oeuvre artistique et littéraire...*, Paris 1930, p. 51;
A. Schnapper, "Musées de Lille et de Brest a propos de deux nouvelles acquisitions..." in *La Revue du Louvre* 4-5 (1968), p. 256, cat. nos. 4-5;
Trésors des musées du nord de la France: La Peinture française aux XVIIe et XVIIIe siècles, exhibition catalogue, Arras 1980, p. 135;
T. Lefrancois, *Charles Coypel, Peintre du roi (1694-1752)*, Paris 1994, p. 302, cat. no. P186;
E. Bell, "Charles-Antoine Coypel: Painting and Performance in Eighteenth-Century France," Ph.D. dissertation, New York University 2011, pp. 289-320.

Evoking the melodramatic splendor of eighteenth-century opera, this masterful painting formed the model for one of Charles-Antoine Coypel's most important commissions: a quartet of grand tapestries constituting the *Tenture des Fragments d'Opèra*, a series that decorated the Versailles apartments of Queen Maria Leszczyńska (1703-1768), Louis XV's wife and Coypel's most important patron. Executed in 1737, the *modello* depicts the theatrical denouement of the opera *Armide*, which climaxes in a dramatic scene of destruction caused by unrequited love and abandonment.

Part of a powerful artistic dynasty, Charles-Antoine Coypel worked as an actor and playwright before devoting himself to painting.[1] Even after his turn from the performing to the visual arts, Coypel maintained connections with the theater, which remained an important source of creative inspiration throughout his career. The *Tenture des Fragments d'Opèra* tapestries, produced by the Royal Gobelins Manufactory in Paris between 1733 and 1741, illustrate scenes from the seventeenth-century operas *Roland* and *Armide*, composed by Jean-Baptiste Lully with *libretti* by Jean-Baptiste-Maurice Quinault. The former, based on Ludovico Ariosto's Renaissance epic *Orlando Furioso*, inspired Coypel's *Marriage of Angelique and Roland*, and the latter, considered Lully and Quinault's masterpiece and based on Torquato Tasso's crusader poem *Gerusalemme Liberata*, or *Jerusalem Delivered*, inspired the final three works, the *Sleep of Renaud*, *Fainting of Armide*, and *Destruction of the Palace of Armide*.

Fig. 1 *The destruction of Armide's Palace*, Produced by the Royal Gobelins Manufactory, tapestry, Amsterdam, Rijksmueum, inv. no. BK-1955-102-B

In Lully and Quinault's opera, when the beguiling pagan sorceresses Armide, who delights in destroying Christian knights, encounters the Crusader, Renaud, she finds herself unable to kill him, instead falling in love. She whisks him away to her magical island, where she bewitches him into believing that he reciprocates her feelings. Carlo and Ubaldo, two of Renaud's companions, find Renauld, reveal Armide's spell, and save him from her snare. Renaud abandons Armide, who descends into a self-destructive fury. Brandishing her magic wand, she casts her final spell: as lightning bolts flash across the sky, she condemns her pleasure palace to ruin. She flies away on a dragon, while five winged demons rend apart the palace's architectural fabric. They hurl broken drums as fractured entablatures and toppled capitals lie scattered across the foreground, in the center of which lies a fragmented torso beside assorted truncated limbs.

It was with the *Tenture des Fragments d'Opèra* series that the Gobelins established the "Coypel Regulation," whereby artists were required to submit two models to the manufactory: a *modello*, like the present work, referred to as an "*original en petit*," and a large cartoon that served as the weavers' to-scale template. Coypel retained the small *modello*; the cartoon is in Nancy (Musée des Beaux-Arts, inv. no. 532). Several tapestries of this composition survive, the best preserved of which is in the Rijksmuseum (fig. 1).

[1] His father and teacher, Antoine Coypel, served as the *premier peintre du roi*; Charles-Antoine's grandfather, Noël Coypel, was the director of the French Academy in Rome.

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SIR JOSHUA REYNOLDS P.R.A.

Plympton, Devon 1723-1792 London

Portrait of Charlotte Grote, wearing a black dress and ribboned hat, half-length

oil on canvas

29½ by 24¼ in.; 74.3 by 61.6 cm.

$ 400,000-600,000

PROVENANCE

Commissioned by the sitter, Charlotte Grote (1738-1787);
Thence by descent in her family to her great-granddaughter, Mrs. Alexandrina Mayor (née Grote) (1830-1927), Queensgate House, Kingston Hill;
Thence by descent in her family until anonymously sold, London, Sotheby's, 17 March 1982, lot 26;
Where acquired by Leger Galleries, London;
With Hirschl & Adler Galleries, New York;
Anonymous sale ("The Property of a Lady"), London, Sotheby's, 9 November 1994, lot 37;
Where acquired by the present collector.

EXHIBITED

New York, Hirschl & Adler Galleries, *British Life through Painters' Eyes, 1740-1840*, 6 October - 6 November 1982, no. 10.

LITERATURE

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds*, London 1889, vol. I, p. 403;
W. Armstrong, *Sir Joshua Reynolds: Premier président de l'Académie Royale de Londres*, Paris 1900, p. 209;
E.K. Waterhouse, *Reynolds*, London 1941, p. 76;
British Life through Painters' Eyes, exhibition catalogue, New York and London 1982, unpaginated, cat. no. 10;
D. Mannings, *Sir Joshua Reyolds: A Complete Catalogue of His Paintings*, New Haven 2000, vol. I, p. 229, cat. no. 783, vol. II, p. 540, reproduced fig. 1432.

When Reynolds painted this elegant portrait in 1784, his reputation as London's leading portraitist was already firmly established. Here, he demonstrates an exceptional sense of painterly freedom and artistic virtuosity, approaching the canvas with an almost impressionistic touch. Set against a neutral, gray background, the sitter, Charlotte Grote (1738-1787), depicted half-length and angled slightly to the left, acknowledges the viewer with a passive gaze. She sports a stylish black coat, a ruffled white blouse with a velvet bow, and an elaborate flat-brimmed hat trimmed with lace and crowned by an energetic heap of silk ribbon. Reynolds conveys the various fabrics and materials with loose, dynamic brushwork, in some passages using a loaded brush and in others dry bristles to create rich, dense textures with remarkable efficiency. The lace border that extends from her hat's brim, for instance, is conveyed with a single, fluid brushstroke whereas her blouse's ruffled fabric, where thick *impasto* is still visible, is rendered more rapidly. In the freedom of his brushwork and vigorous application of paint, Reynolds' *bravura brushwork* and vigorous application of paint used to render Mrs. Grote's hat recall the technique of Frans Hals, as exemplified in the Dutch mater's portrait of *Willem Coymans* (fig. 1) in the National Gallery of Art, Washington, D.C.[1]

Fig. 1 Frans Hals, *Willem Coymans*, oil on canvas, Washington, D.C., National Gallery of Art, inv. no. 1937.1.69

The sitter (on occasion recorded as Mary Anne Grote) was the second wife of Andrew Grote (1710-1788), a Bremen merchant and a successful London banker who founded Prescott, Grote, Culverden & Hollingsworth. Multiple sittings for this portrait are recorded in Reynolds' appointment book: on March 11, 16, 22, 29, and May 6, 1784. A payment of £52.10s by "Mrs Groote" is concurrently noted in Reynolds' payment ledger in June 1784. At the same time, Reynolds painted a companion portrait of her husband, bequeathed by his descendants in 1888 to the sitter's bank, where it remained well into the twentieth century.[2]

[1] Inv. no. 1937.1.69, oil on canvas, 77 by 64 cm.

[2] See Mannings 2000, vol. I, p. 229, cat. no. 782, vol. II, p. 540, reproduced fig. 1433.

148

PEDER BALKE

Helgøya 1804 - 1887 Oslo

A distant view of Mount Stetind

signed lower right: *Balke*

oil on card

4 by 5 in.; 10.2 by 12.7 cm.

$ 60,000-80,000

PROVENANCE

Probably Fredrik Baltzar Psilanderhjelm (1806-1905), Sweden;
Probably thence by descent to his son Fredrik Carl Psilanderhjelm (1846-1918), Sweden;
His son Advocate Fredrik Torsten August Psilanderhjelm (1884-1935), Sweden;
His sister, Louise Sofie Eriksson (1883-1966), née Psilanderhjelm, Sweden;
Thence by descent until 2009;
Private collection;
From whom acquired.

EXHIBITED

Tromso, Northern Norway Art Museum; London, The National Gallery, *Paintings by Peder Balke,* 14 June 2014 - 12 April 2015, no. 8.

LITERATURE

Peder Balke Visjon og revolusjon, exhibition catalogue, Tromso 2014, p. 38, cat. no. III.8, reproduced;
Paintings by Peder Balke, exhibition catalogue, London 2014, p. 72, cat. no. 8, reproduced.

Fig. 1 Peder Balke, *Stetind in Fog*, oil on canvas, Oslo, National Museum, inv. no. NG.M.03335

The present painting, one of Balke's most imposing pictures painted on a small scale, was probably painted in the mid to late 1840s. It is one of his earliest known depictions of a subject taken from the north of Norway painted on a small scale and perhaps his earliest known work in which the unconventional technique of his full maturity are discernible. During the 1850-70s, Balke produced a number of small scale paintings, not larger than a postcard, of subjects taken from the north of Norway, which have become the hallmark of his *oeuvre*.

The mountain of Stetind appears frequently in Balke´s paintings when he seeks to emphasize nature's overwhelming superiority to man. Perhaps his most famous picture depicts this imposing and daunting mountain now in the National Museum of Art, Oslo (fig. 1).

The artist also had a photograph taken of himself with this painting on his easel. Stetind, 1392 meters high, is situated at the bottom of Stefjorden, circa 50 km southeast of Narvik. In 2002, it was promoted the national mountain of Norway.

Peder Balke is one of the most extraordinary and original figures in the history of Norwegian art. His pictures are remarkable for their pared down conception of form, powerful empathy with nature, monochrome coloring and painterly technique.

In April 1832, Balke undertook a sea journey to the north of Norway. The impressions he gathered on this voyage had an enormous influence on his attitude towards nature and on the development of his art. Much later in life Balke summoned up this journey:

'*No pen is capable of describing the grandiose and enchanting impression made on the eye and the mind by the wealth of natural beauty and the incomparable situations, an impression that not only overwhelmed me then and there but also had a decisive influence on the whole of my life, in that I have never, either abroad or in other parts of our country, had occasion to see anything equally exalting and inspiring as that which I saw on this journey to Finnmark; for in these northern districts the beauty of nature takes the leading part, while human beings, the children of nature, obviously play only secondary role.*'[1]

1. *A Norwegian Painter in the Louvre. Peder Balke (1804-1887) and His Times*, exhibition catalogue, Paris 2006, p. 31.

actual size

149

ANNA DOROTHEA THERBUSCH

Berlin 1721 – 1782

A scientist seated at a desk by candlelight

oil on canvas

39 by 32 in.; 100 by 81 cm.

$ 400,000-600,000

PROVENANCE

Anonymous sale, London, Sotheby's, 11 December 1996, lot 177;
Where acquired.

LITERATURE

E. Berckenhagen, "Anna Dorothea Therbusch (mit Werkverzeichnis)," *Zeitschrift des Deutschen Vereins für Kunstwissenschaft*, vol. 41, 1987, cat. no. 147.

This intimate and elegant candlelit portrait is by the prominent German female artist Anna Dorothea Therbusch, née Liszewska. Painted while she was in Paris, it is one of the most accomplished and moving paintings by Therbusch, whose *oeuvre* mostly consists of formal court portraits.

A scientist sits in a quiet, dark interior, looking directly at the viewer. He is dressed formally, with a crisp, ruffled white shirt under a dark green jacket, though his appearance has a slightly tussled feel. He rests his head on his left hand, as if he has been awake late into the night working; indeed the candle that serves as the central source of light has burned down quite a bit. In his right hand he holds a stylus, and scattered on the table are a number of instruments relating to his work, including a microscope, a pair of scissors, some small glass lenses and a slide device. The reflection of the candle's light throughout the scene draws the viewer's eye around the composition: to the flickering reflection in his glassy eyes, the haunting shadow on the wall behind him, and the warm shadows on his right sleeve and lap, rendered with painterly effect.

Anna Dorothea first studied with her father, the Polish painter Georg Liszewski, and in 1742 she married Ernst Fredrich Therbusch. At that point her output as an artist seems to have dwindled (perhaps as the couple had five children by 1750) but her career received a new energy in 1761, when she was called to court at Stuttgart of Charles Eugene, Duke of Württemberg. She was then appointed court painter in Mannheim in 1763, and in 1765 moved to Paris where she would live for five years. She was *reçue* by the

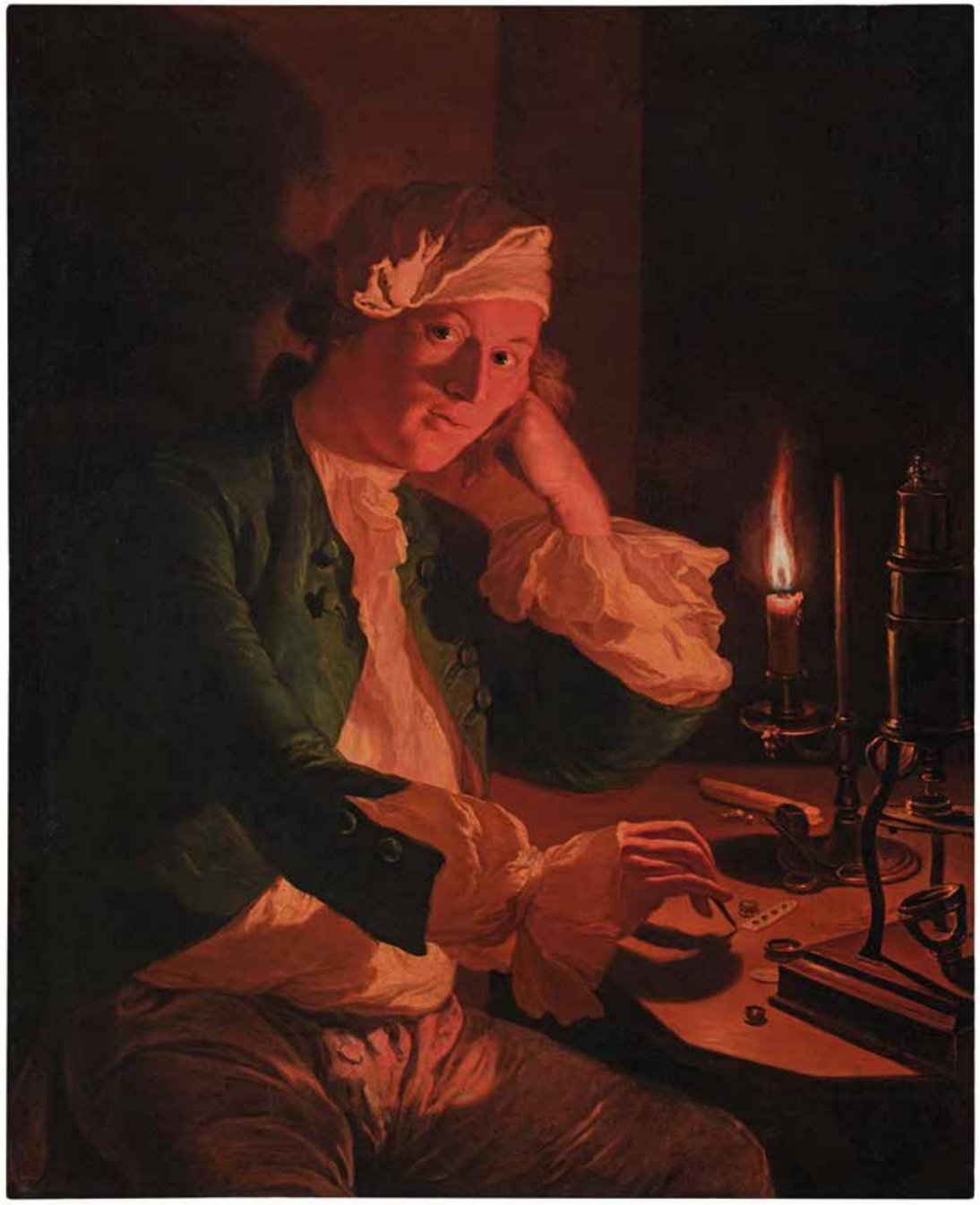


Fig. 1 Anna Dorothea Therbusch, *A man drinking in a room lightened by candlelight*, oil on canvas, Paris, academy École Nationale Supérieure des Beaux-Arts, inv. no. MRA124

Académie royale in 1767, and her *morceau de réception* was another candlelit scene similar to the present work (fig. 1).[1] Stylistically similar in tone as well as subject matter, the present painting has been dated by Berckenhagen to the same moment, 1766-1768.[2]

Therbusch left Paris a few years later as she struggled to grow her career there and faced financial difficulties. Her time in France, however, is considered her most creative and fruitful period, when she broke out of the formal mode of court portraiture that had established her career and to which she would ultimately return. Her paintings such as the present work show an understanding of many different international painters and movements, particularly the seventeenth-century Utrecht *Caravaggisti* as well as the more intimate candlelit scenes of Dutch artists like Godfried Schalcken. Here her warm, tenebristic tone and the scientific subject matter has parallels with the early candlelit paintings of the English painter Joseph Wright of Derby, whose paintings such as *An Experiment on a Bird in the Air Pump* date from roughly the same moment.[3] After leaving Paris, Therbusch returned to Prussia where she served as court painter to Frederick the Great and also spent time in Brussels, the Hague, and Vienna.

When the painting was offered in 1996, Professor Helmut Börsch-Supan confirmed the attribution.

1. Now at the Ecole Nationale Supérieure des Beaux-Arts in Paris, inv. no. MRA124
2. Berckenhagen 1987.
3. Oil on canvas, 6 by 8 feet, National Gallery, London, inv. no. NG725.

150

ANNE VALLAYER-COSTER

Paris 1744 - 1818

Still life of flowers in a crystal vase on a ledge

signed and dated lower right: *Vallayer Coster / 1786*

oil on canvas, an oval

16 by 12½ in.; 40.5 by 31.8 cm.

$ 100,000-150,000

PROVENANCE

Private collection, France;
By whom sold sold, Paris, Ader, Picard, Tajan, 14 April 1988, lot 76;
With Richard Green, London;
There acquired by the present collector in 1989.

LITERATURE

E. Kahng and M. Roland Michel, *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette*, exhibition catalogue, New Haven 2002, cat. no. 77, p. 209, reproduced.

Anne Vallayer-Coster, along with Elisabeth Louise Vigée-Le Brun and Adélaïde Labille-Guiard, was one of the three reigning female artists in late 18th century Paris during the age of Marie-Antoinette. Though all three had very different careers, they were each extremely successful artists during the time, overcoming a complicated entry process into the *Académie royale de peinture et sculpture* as women and growing extensive networks of patrons in the royal court and beyond.

Vallayer[1] was *reçue* as a full member of the Académie on July 28, 1770 at the age of only twenty-six. Her acceptance into the Académie garnered considerable attention including an announcement of the event in the *Mercure de France* of September 1770 which stated that she had been received as a full member on the basis of "paintings in the genre of flowers, bas-reliefs, animals [that] were the best recommendation of her talent."[2]

When Vallayer first exhibited at the Salon in 1771, her canvases, including a still life of sea-shells and coral, were praised by the critics. Indeed, Diderot himself exclaimed that *"Il est certain que si tous les récipiendaires se présentaient comme Mademoiselle Vallayer et s'y soutenaient avec autant d'égalité, le Sallon serait autrement meublé."* ("It is certain that if all new members made a showing like Mademoiselle Vallayer's, and sustained the same high level of quality there, the Salon would look very different.").[3]

Named painter to Marie Antoinette in 1780, Vallayer moved into the apartments in the Louvre in 1781. Though her career suffered during the French Revolution due to her connections with the monarchy, Vallayer would continue to exhibit at the Salon until 1817. While now known primarily for her floral still lifes, Vallayer-Coster did not exhibit one until 1772, and even later they did not number higher than the other subjects she produced.

The present painting exemplifies Vallayer at her best: the composition exhibits an elegant balance of textures, forms, and colors, with great attention to detail throughout. A variety of flowers are perched precariously and emphatically, bursting out in multiple directions. The shimmering crystal vase, placed ever so slightly to the left of center, reflects the windows in her studio in multiple places, engaging the viewer and enlivening the otherwise still painting.

1. It was as Anne Vallayer that she moved into apartments in the Louvre in 1780, where she was the only female artist with lodgings of her own. In the following year, on 21st April, she married Jean-Pierre-Silvestre Coster, a lawyer from Nancy, who held posts in the French government, and thereafter she was known as Vallayer-Coster.
2. Kahng and Michel 2002, p. 17.
3. Kahng and Michel 2002, p. 17.

151

ANTONIO JOLI

Modena 1700 - 1777 Napoli

An architectural *capriccio* with Christ's miraculous healing of a paralytic man at Bethesda

oil on canvas

49⅛ by 40⅛ in.; 124.8 by 101.9 cm.

$ 100,000-150,000

PROVENANCE

John Stuart, 3rd Earl of Bute (1713-1792), Highcliffe, Hampshire;[1]
His posthumous sale, London, Christie's, 19 March 1796, lot 70 (with a pendant, as by P. Panini);
Where acquired by Gerard Levinge van Heythuysen (*circa* 1751-1797), London and Bristol;
Thence by gift and then descent to Mrs. Stone Rigg;
From whom acquired by Arthur Tooth and Sons, London, 1928;
From whom acquired by Hon. M.A. Borthwick;
Anonymous sale, London, Christie's, 14 April 1978, lot 91 (with a pendant, as by Panini);
Anonymous sale ("The Property of a Gentleman"), London, Sotheby's, 9 July 1998, lot 109 (as by Joli);
Where acquired by the present collector.

LITERATURE

F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome 1986, p. 273, cat. no. 104, reproduced (as a work by the young Panini, *circa* 1720);
R. Toledano, *Antonio Joli*, Turin 2006, pp. 104-105, cat. no. C.XIV.1, reproduced;
G. Sestieri, *Il Capriccio architettonico in Italia nel XVII e XVIII secolo*, Rome 2015, vol. II, p. 235, cat. no. 6.1a, reproduced in color p. 234 (as attributed to Joli, with figures by Gaspare Diziani).

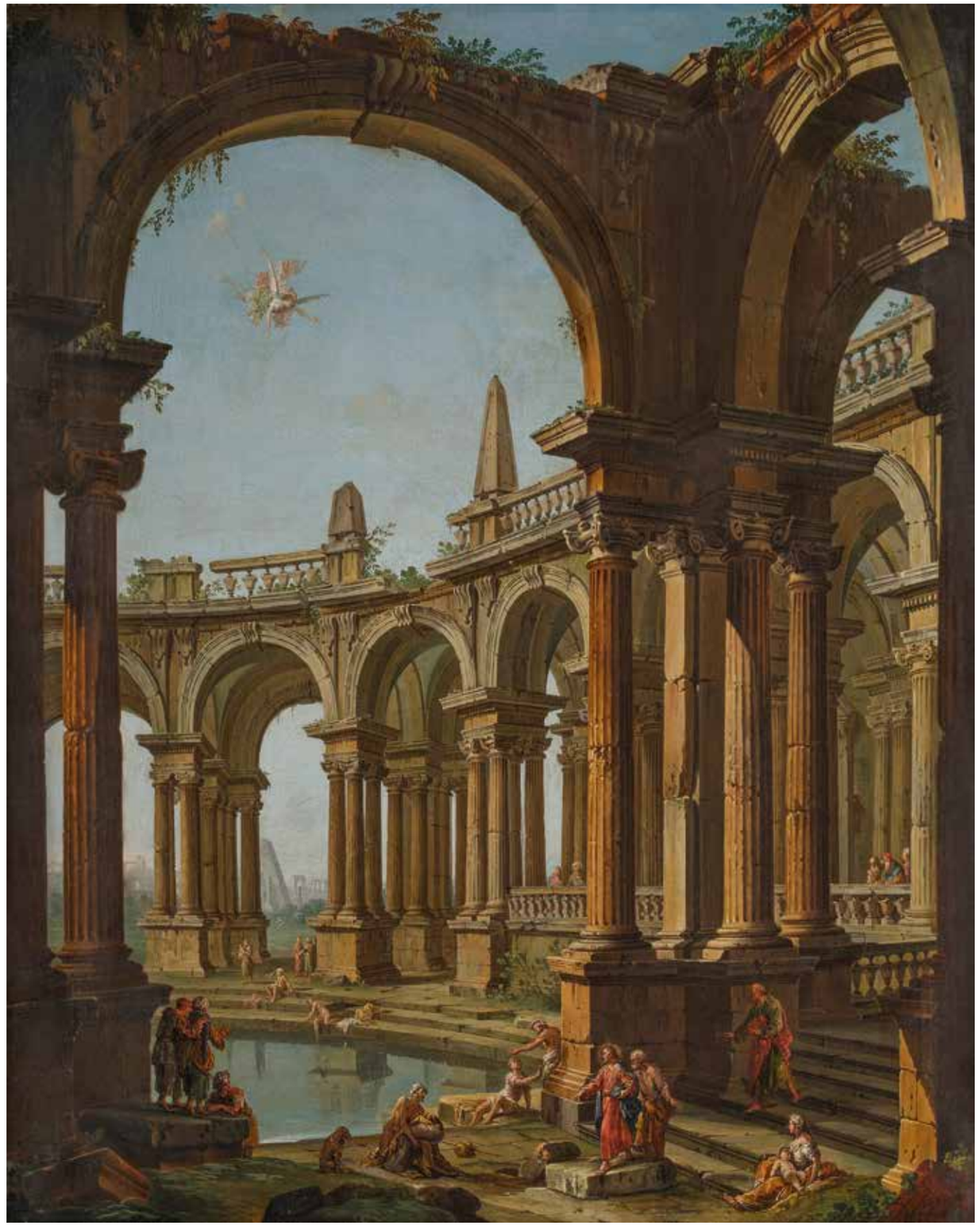
This grand architectural *capriccio,* which Joli produced early in his career, forms an elaborate backdrop before which the miraculous New Testament episode of Christ healing a paralyzed man at the baths of Bethesda transpires. Joli combines the real and fantastical and the antique and Baroque in his theatrical scene, the type of image especially popular with Grand Tourists in the eighteenth century. An angled arcade frames a series of overlapping concentric porticoes. The complex structures, whose soaring vaults are deftly articulated by variegated marbles, are surmounted by partly-crumbling obelisks.

Though born in Modena, Joli spent his formative years in Rome, where he worked in the studios of both Giovanni Paolo Panini (to whom this painting was formerly attributed) and the Galli-Bibiena family. This work, executed soon after Joli's arrival in Rome, *circa* 1720, demonstrates the influence of both on the young artist. The theatrical nature of the painting's illusionistic setting derives from Panini, while the composition's construction suggests Joli's familiarity with the Bibiena's invention of the *scena per angolo*, or scene viewed from an angle, in which perspectival schema are created through the use of multiple vanishing points. Meanwhile the fluid execution recalls Sebastiano Ricci and the lively palette evokes Gaspare Diziani.

Originally conceived as part of a pair, this composition was coupled with a depiction of the Massacre of the Innocents.[2] Autograph replicas of the two, executed by Joli in collaboration with Diziani, were sold at Sotheby's, London (5 July 2005, lot 44).

We are grateful to Dr. Ralph Toledano for reconfirming the attribution of the present lot.

[1] Stuart may have acquired the painting in February or March of 1769, when he was in Naples.
[2] Private collection; sold Sotheby's, London, 17 April 1996, lot 13.



152

FRANÇOIS-ANDRÉ VINCENT

Paris 1746 - 1816

Portrait of Baron Georges Cuvier (1769-1832), bust-length, in a brown coat and white cravat

signed and dated lower right: *Vincent. ft / an.VIII.*

inscribed on *verso*: *Georges, Cuvier. anatomiste / de l'institut [nati.] de la Rep. Française / né à Montbéliard le 24 Aoust 1769 / Peint par Vinent. de l'ins. / l'an vin[gt] de la Rep. / 1800. [v.s.]*

oil on canvas

25¾ by 21⅛ in.; 65.4 by 53.7 cm.

$ 100,000-150,000

PROVENANCE

Probably commissioned by the sitter, Baron Georges Cuvier (1769-1832), Paris;
Thence by descent in his family, until 2008;
With Whitfield Fine Art, London;
From whom acquired by the present collector, 2012.

EXHIBITED

London, Whitfield Fine Art at Partridge Fine Art, 4 June - 18 July 2008.

LITERATURE

P.J.B. Chaussard, *Le Pausanias français, État des arts du dessin en France, à l'ouverture du XIXe siècle: Salon de 1806*, Paris 1806, p. 107;
J.P. Cuzin, *Vincent 1746-1816: Entre Fragonard et David*, Paris 2013, pp. 246, 492, cat. no. 621P, reproduced;
P. Taquet, *Georges Cuvier: Anatomie d'un naturaliste*, Paris 2019, pp.74-75, reproduced on the cover.

ENGRAVED

Simon-Charles Miger (1736-1820)

This distinguished portrait by François-André Vincent exemplifies France's Republican ideals at the turn of the nineteenth century. An inscription on the *verso* of the unlined canvas identifies the sitter as scientist and statesman Baron Georges Cuvier (1769-1832), one of the greatest minds of his era. Depicted in three-quarter length, slightly angled, and sporting a brown coat with black lapels, Cuvier possesses a striking presence. A white cravat fastened loosely around his neck projects a sense of casual elegance. Alongside rival Jacques-Louis David, Vincent was a leading neoclassical artist. He devoted much of his career to the lofty ideals of history painting, and this work, which is over-life-size, evokes a similar monumentality in tone and scale. Leaders in their respective fields of art and science, Vincent and Cuvier likely became acquainted when they served as founding members at the Institut de France in 1795. Vincent probably executed this portrait to commemorate Cuvier's 1800 appointment as professor of Natural History at the Collège de France, where Vincent also instructed.

Widely regarded as the father of paleontology and comparative anatomy, Georges Cuvier was only thirty when he sat for Vincent. In the following decade, he would become one of the most prominent men of science in Paris. In 1800, the year the present portrait was completed, Cuvier published *Mémoires sur les espèces d'éléphants vivants et fossiles*, in which he analyzed the skeletons of African and Indian elephants alongside mammoth and mastodon fossils. Cuvier's compelling evidence proved they were each a unique species and that the latter two had become extinct, a revolutionary idea at the time and germane to Charles Darwin's theory of evolution. By the time of Cuvier's death in 1832, he had been knighted and ennobled as a Baron and Peer of France. Remarkably, this portrait remained in the sitter's family until 2008.

153

THOMAS GAINSBOROUGH R.A.

Sudbury 1727 - 1788 London

Portrait of Edward Richard Gardiner

oil on canvas

14½by 12½in.; 36.8 by 31.8 cm.

$ 100,000-150,000

PROVENANCE

Anonymous sale, London, Christie's, 25 June 1904, lot 52 (for £78.15s);
There acquired by Colnaghi, London;
Charles T. D. Crews (1839–1915), Billingbear Park, Berkshire;
His posthumous sale, London, Christie's, 1 July 1915, lot 100;
With Knoedler, New York, 1920;
With John Levy, New York;
Private collection, USA.

EXHIBITED

London, Whitechapel Art Gallery, *Spring Exhibition*, March–May 1906, no. 73.

LITERATURE

K. Waterhouse, 'Preliminary Check-List of Portraits by Thomas Gainsborough', in *Walpole Society, vol.* XXXIII, 1953, p. 46;
K. Waterhouse, *Gainsborough*, London 1958, p. 100, cat. no. 776;
H. Belsey, *Thomas Gainsborough: The Portraits, Fancy Pictures and Copies after Old Masters*, New Haven and London 2019, vol. 2, p. 1013, cat. no. R.14.

There can be no doubt that this unfinished fragmentary canvas is amongst Gainsborough's most beguiling studies of childhood. It depicts Edward Richard Gardiner, the only son of Richard Gardiner (1725–79) and Gainsborough's sister, Susanna. The painting was exhibited at Whitechapel Art Gallery in 1906 where it was merely described as a 'Head', indicating that previous restoration to present it as a more finished portrait were added sometime later. In its present and original condition, it represents Gainsborough's rare and spontaneous depictions of close members of his family.

As reflected here, Gainsborough often used his daughters and his nephews as sitters for informal portraits. He would show them in unusually relaxed situations and use the experience of painting them to develop his own compositions and his remarkable technical handling of paint. Perhaps the most famous example is the *Daughters chasing a Butterfly* in London's National Gallery, amongst the most extraordinary portraits of the eighteenth century. In this example, the young sitter turns to his right and averts his eyes from the viewer. He seems reserved, even shy, listening attentively to what else is going on around him. He has tousled hair and wears a grey jerkin over a white shirt with a drawstring around the neck. To the left of the composition is a reserved area of the canvas that suggests a second figure was intended to fill the space.

We are grateful to Hugh Belsey, whose expanded essay forms the basis of this entry and is available in its entirety online.

154

ATTRIBUTED TO FRANCISCO DE GOYA Y LUCIENTES

Fuendetodos 1746 - 1828 Bordeaux

Portrait of a lady wearing a white shawl, half-length

oil on copper

3⅜ by 2⅞ in.; 8.6 by 7.3 cm.

$ 40,000-60,000

PROVENANCE
Jacques Borie, Paris;
His sale, Paris, Palais Galliera, Ader-Picard-Tajan, 21 March 1977, lot 23 (as Goya);
Where acquired by the present owner.

This intimate copper portrait, which displays Goya's characteristically animated yet fine brushwork, probably dates to the 1790s. While the woman's raven-colored hair and distinct features are rendered with delicacy, her dress is painted with more freedom, building up the drapery with touches of white impasto.

The woman's costume and headdress bear distinct similarities with the artist's 1794 depiction of Doña Maria del Rosario Fernandez (1755 - 1803), an actress also known by her stage name, La Tirana (private collection). And the miniature's intimate scale recalls the group of seven portraits Goya produced between 1805 and 1806 on the occasion of his son's marriage (all today in museum collections).[1]

[1] They depict Goya's son, Javier, his bride, Gumersinda Goicoechea y Galarza, as well as her parents, Juana Galarza de Goicoechea and Miguel Martín de Goicoechea, and Javier's three sisters-in-law, Cesarea Goicoechea y Galarza, Geronima Goicoechea y Galarza, and Manuela Goicoechea y Galarza. Today they are in Zaragoza, Museo de Zaragoza (inv. nos. 51358, 51359); Madrid, Museo del Prado (inv. nos. P004194, P007461); Pasadena, Norton Simon Museum (inv. no. F.1978.03.P); Providence, Rhode Island School of Design Museum (inv. nos. 34.1365, 34.1366).

actual size

155

LOUIS-LÉOPOLD BOILLY

La Bassée 1761 - 1845 Paris

Portrait of the singer Jean Elleviou in *Le Prisonnier*

signed lower left: *L. Boilly*

oil on panel

21⅛ by 15⅞ in.; 53.7 by 40.5 cm.

$ 100,000-150,000

PROVENANCE

Prosper Bressant (1815-1886), Paris;
His sale ("M. Bressant de la Comédie Française"), Paris, Pillet, 24-25 November 1880, lot 49;
Possibly De Wailly collection;
Possibly by whom sold, Paris, Galerie Paulme, 29 December 1900 (according to Harrisse);
Félix Doistau (1846-1936), Paris;
His sale, Paris, Galerie Georges Petit, 9 June 1909, lot 3;
Where acquired by Helbronner;
Jean Robiquet, by 1929;
Madame Alexandre Elissen, by 1930;
With Galerie Cailleux, Paris, by 1963;
Bruni-Tedeschi collection, Paris;
By whom anonymously sold, ("Appartenant à une collection particulière euopéenne"), Paris, Sotheby's, 27 June 2002, lot 96;
Where acquired.

EXHIBITED

Paris, Salon, Muséum central des Arts, year VI (1798), no. 41;
Paris, Galerie Georges Petit, *Exposition de portraits d'artistes dramatiques et lyriques du siècle,* 1900, no. 160;
Paris, Musée du Louvre, *Exposition théatrale: Union centrale des Arts décoratifs,* April - October 1908, no. 444;
Paris, Musée Carnavalet, *Le Théatre à Paris,* 19 March - 4 May 1929, no. 9;
Possibly Paris, Galerie Seligmann, Hôtel de Sagan, *L.L. Boilly*, 1930, no. 164 (with incorrect dimensions, 35 by 42 cm.);
Paris, Galerie Charly Bailly, *Pictura*, 14 September - 30 October 2010.

Jean Elleviou (1769-1842), an operatic tenor, was one of the most celebrated French singers of his time. Though he made his debut in 1790 at the Comédie Italienne as a baritone in Pierre-Alexandre Monsigny's *Le Déserteur*, a year later he performed in a tenor role in Nicolas Dalayrac's *Philippe et Georgette*. Elleviou toured in Italy in 1795 and throughout France in 1795-97, returning to Paris to perform at the Opéra-Comique (the newly renamed Comédie Italienne). Elleviou was famed for the remarkable sweetness and flexibility of his voice, and for his excellent diction. In addition, his charm and handsome figure on stage made him a favorite with Parisian audiences.

LITERATURE

"Exposition des peintres vivants commencée le 19 septembre 1798," *Mercure de France*, Paris 1798, pp. 45-46;
Itinéraire critique du Salon de l'an VI. Dédié aux artistes, Par un amateur, Paris 1798, p. 19;
Explication des ouvrages de peinture, sculpture, architecture et gracure, exposés au Museum central des Arts, d'après l'arret du ministre de l'Interieur, le 1er Thermidor, an VI de la République, Paris 1798 p. 7, cat. no. 41;
P. Chaussard, "Exposition des ouvrages de peintures, sculptures, achitectures, gravures," *Le Décadaire*, Paris 1798, pp. 161-162;
F. Léger, R. de Chazet, et. al, *Le Déménagement du Sallon ou le Portrait de Gilles*, Paris 1798, p. 30;
Collection des livrets des anciennes expositions... Salon de 1798, Paris 1871, p. 16;
E. Bellier de la Chavignerie and L. Auvray, *Dictionnaire general des artistes de l'école française*, Paris 1882, vol. I, p. 108;
H. Harrisse, *L.-L. Boilly*, Paris 1898, p. 76, cat. no. 16 (with incorrect dimensions, 54 by 70 cm.);
Exposition de portraits d'artistes dramatiques et lyriques du siècle, exhibition catalogue, Paris 1900, p. 20, cat. no. 160;
Exposition théatrale: Union centrale des Arts décoratifs, exhibition catalogue, Paris 1908, p. 46, cat. no. 444;
M. Tourneaux, "Louis-Léopold Boilly," *Gazette des beaux-arts*, 1 November 1898, p. 238;
P. Marmottan, *Le Peintre Louis Boilly (1761-1845)*, Paris 1913, pp. 62, 67, 204, 232;
Le Théatre à Paris, exhibition catalogue, Paris 1929, p. 8, cat. no. 9;
H. de Curzon, *Elleviou*, Paris 1930, p. 16, reproduced p. III;
Possibly J. Seligmann, *Louis-Léopold Boilly*, exhibition catalogue, Paris 1930, p. 54;
A. Mabille de Poncheville, *Boilly*, Paris 1931, p. 106;
J.S. Hallam, *The Genre Works of Louis Léopold Boilly*, Seattle 1979, p. viii, 63-64, 229, reproduced fig. 72, p. 312;
M. Delafond, in *Louis Boilly*, exhibition catalogue, Paris 1984, p. 107;
J-F. Heim, C. Béraud, and P. Heim, *Les Salons de peinture de la Révolution française: 1789-1799*, Paris 1989, p. 146, reproduced;
S. L. Siegfried, *The Art of Louis-Léopold Boilly*, New Haven and London 1995, pp. 188-189;
B. Peronnet and B.B. Fredericksen, *Répertoire des tableaux vendus en France au XIXe siècle*, Los Angeles 1998, vol. I, p. 173;
P. Sanchez, *Disctionnaire des artistes exposant dans les Salons des XVIIe et XVIIIe siècles a Paris et en province*, Dijon 2004, p. 199;
Pictura, exhibition catalogue, Paris 2010, pp. 32-35, reproduced p. 35 (detail);
A. Scottez-De Wambrechies, *Boilly (1761-1845)*, exhibition catalogue, Lille 2011, p. 240, reproduced fig. 1;
E. *Bréton and P. Zuber, Louis-Léopold Boilly 1761-1845: Le peintre de la société Parisienne de Louis XVI a Louis-Philippe*, Paris 2019, vol. II, p. 569, cat. no. 407P, reproduced p. 569 and vol. I, p. 287.

Fig. 1 Louis-Léopold Boilly, *Un trompe-l'œil*, oil and grease pencil on canvas, Private Collection

Boilly's portrait of Elleviou depicts the young singer in his role in *Le Prisonnier* or *La Ressemblance*, a comic opera in one act with music by Domenico Della-Maria and libretto by Alexendre Duval, which premiered at the Théâtre Feydeau on 29 January 1798. The painting was exhibited at the Paris Salon in July of 1798 as no. 41, "Portrait du Cen. Elleviou, Artiste du théâtre de L'Opéra-Comique national, représenté dans le costume de son rôle dans la jolie pièce du *Prisonnier*."[1] Two years later, in the Salon of 1800, Boilly exhibited a *trompe l'oeil* painting depicting various drawings and prints including at center an "engraving" that reproduces his earlier portrait of Elleviou (fig. 1). The artist also included his own self-portrait in the composition at lower left.

1. *Collection des livrets des anciennes expositions....Salon de 1798*, Paris 1871, p. 16.

156

FRANK BUCHSER

Feldbrunnen 1828 - 1890

A sacred nook in Virginia

signed lower left: *F.B;*
inscribed, dated, and signed on *verso*: *A Sacred Nook in Virginia / July 1867. by Frank Buchser*

oil on canvas

20⅞ by 30¾ in.; 53 by 78 cm.

$ 150,000-200,000

PROVENANCE
Professor K. Kottmann;
Josef B. Gisiger, Selzach, by 1975;
Private collector, Switzerland, by 1990;
Anonymous sale, Bern, Dobiaschofsky Auktionen, 10 May 2019, lot 19;
Where acquired by the present owner.

EXHIBITED

Thun, Kunstsammlung der Stadt, *Frank Buchser*, 17 June - 13 August 1967, no. 76;
Washington D.C., National Gallery of Art; Cleveland Museum of Art; Paris, Grand Palais, *The European Vision of America: A Special Exhibition to Honor the Bicentennial of the United States*, 7 December 1975 - 3 January 1977, no. 334;
Basel, Kunstmuseum Solothurn, *Frank Buchser (1828-1890)*, 9 June - 16 September 1990, no. 11.6.

LITERATURE

H. Lüdeke, *Frank Buchsers amerikanische Sendung 1866-1871: Eine Chronik seiner Reisen*, Basel 1941, p. 51, cat. no. 35, reproduced;
The European Vision of America: A Special Exhibition to Honor the Bicentennial of the United States, H. Honour (ed.), exhibition catalogue, Cleveland 1975, p. 322, cat. no. 334, reproduced;
P.H. Boerlin, *Frank Buchser, 1828-1890)*, exhibition catalogue, Basel 1991, p. 180, cat. no. 11.6, reproduced in color.

The Swiss artist Frank Buchser painted this light-dappled scene in July 1867, during his only trip to the United States between 1866 and 1871. Capturing a solitary bather in a secluded spot along Laurel Creek, in southwest Virginia, the painting epitomizes the European fascination with the American landscape as a *locus amoenus*, or pleasant place imbued with natural beauty.

The self-taught artist, who began as a member of the Pope's Swiss Guard, had a peripatetic career that traversed the European continent and took him to North Africa. Working in the a proto-Impressionistic style, Buchser appears more concerned with creating an atmospheric effect than in depicting the scene with topographical accuracy—indeed, the landscape is rendered from a vertiginous point of view, as if the spectator were hovering mid-stream. The nude woman, whose pink dress and hat lie discarded on the riverbank, appears blissfully unaware she is the subject of the artist's attention, heightening the sense of voyeuristic pleasure.

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GIANDOMENICO TIEPOLO

Venice 1727 - 1804

Head of a bearded man in a blue and yellow collared robe

inscribed upper left: *Demosthenes*

oil on canvas, laid on board

22 by 18 in.; 55.9 by 45.7 cm.

$ 100,000-150,000

PROVENANCE
Private European collection, by the mid-20th century;
Thence by descent in the family.

This captivating head of a bearded man is an important addition to the *oeuvre* Giandomenico Tiepolo, a leading Rococo artist who captured the grandeur of Venetian society. The work forms part of a set of three recently rediscovered paintings all on offer from a private collection and all inscribed with the name of a Greek philosopher, the present lot identified as *Demosthenes*.[1] Several distinct elements unite these three heads: each is rendered with vitality and depth and Tiepolo's masterful, energetic brushwork is beautifully preserved throughout.

This painting forms part of a group of fantasy portraits of philosophers and exotic figures produced by Giandomenico Tiepolo and his father, Giambattista.[2] All of comparable formats and dimensions, these images were meant to delight the viewer, as remarkably exemplified in this painting. Here, the fanciful sitter wears a lavish costume of complimentary colors. He dons a blue and yellow trimmed turban and a robe, the white inner lining of which draws attention to his prominent grey beard and distinctive facial features. Although the sitter's light eyes are directed beyond the painted realm, his presence is thoroughly engrossing.

The genesis of this particular genre by the Tiepolos remains somewhat unclear, but it seems probable that at least some of the heads originated as part of a specific commission from Giambattista of *circa* 1757, before both father and son left Venice to work in Würzburg.[3] Giandomenico went on to use his father's compositions both as the basis for a series of engravings, the *Raccolta di Teste*, published in 1774, after his father's death, and as inspiration for his own paintings. Like many of Giandomenico's painted heads of bearded men, the present composition relates to those represented in the *Raccolta* series but at the same time features elements of the younger artist's own invention.

1. The second from this series is inscribed *Socrates* and is offered as lot 58 in this sale. The third, inscribed Aristotle, is offered in the Master Paintings and Drawings Part II sale.
2. Two comparable head studies by Giandomenico Tiepolo have recently been sold at Sotheby's New York on 30 January 2019 (for $471,000) and 1 February 2018 (for $447,000).
3. G. Knox, *Domenico Tiepolo: Raccolta di teste*, Udine 1970.

158

GIANDOMENICO TIEPOLO

Venice 1727 - 1804

Head of a man in a green and red robe with a gold clasp and necklace

inscribed upper left: *Socrates*

oil on canvas, laid on board

22 by 18 in.; 55.9 by 45.7 cm.

$ 100,000-150,000

PROVENANCE

Private European collection, by the mid-20th century;
Thence by descent in the family.

This arresting and brilliantly colored head of a bearded man is an important addition to the *oeuvre* Giandomenico Tiepolo, a leading Rococo artist who captured the grandeur of Venetian society. The work forms part of a set of three recently rediscovered paintings all on offer from a private collection and all inscribed with the name of a Greek philosopher, the present lot identified as *Socrates*.[1] Several distinct elements unite these three heads: each is rendered with vitality and depth and Tiepolo's masterful, energetic brushwork is beautifully preserved throughout.

This head study forms part of a group of fantasy portraits of philosophers and exotic figures produced by Giandomenico Tiepolo and his father, Giambattista.[2] All of comparable formats and dimensions, these images were meant to delight the viewer, as remarkably exemplified in this painting and the two others in the set. The man here possesses a powerful presence. Costumed in a red and green robe, embellished with a gold clasp and necklace, and with a white turban, he fills the canvas. The thick bristles of his golden-brown beard and eyebrows emphasize his furrowed brow and pursed lips, and his downward gaze adds a further degree of enigmatic drama to his likeness.

The genesis of this particular genre by the Tiepolos remains somewhat unclear, but it seems probable that at least some of the heads originated as part of a specific commission from Giambattista of *circa* 1757, before both father and son left Venice to work in Würzburg.[3] Giandomenico went on to use his father's compositions both as the basis for a series of engravings, the *Raccolta di Teste*, published in 1774, after his father's death, and as inspiration for his own paintings. Many of Giandomenico's painted heads of bearded men relate to the compositions represented in the *Raccolta* series, and the present canvas is no exception, most closely comparing to *Testa* I.5.[4]

1. A second from this series is inscribed *Demosthenes* and is offered as lot 57 in this sale. A third, inscribed Aristotle, is offered in the Master Paintings and Sculpture Part II sale.
2. Two comparable head studies by Giandomenico Tiepolo have recently been sold at Sotheby's New York on 30 January 2019 (for $471,000) and 1 February 2018 (for $447,000).
3. G. Knox, *Domenico Tiepolo: Raccolta di teste*, Udine 1970.
4. For example, London, British Museum, inv. no. 1907,0515.84.106. Another painted version of this head is recorded in the Federico Zeri Fototeca, no. 66570.

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CONDITIONS OF BUSINESS FOR BUYERS for New York sales (formerly referred to as "Conditions of Sale")

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(xi) your purchase will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, or anti-bribery or anti-corruption laws; and

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(h) We reserve the right to refuse or revoke permission to bid before or during a sale for any reason. For live auctions with bidding in person, we may refuse admission to the auction. For timed auctions, we also reserve the right to deactivate your account at any time prior to, during, or after an auction.

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7. CONDUCT OF AN AUCTION

(a) An auction is by its nature fast-moving and bidding may progress very quickly. In a live auction, the auctioneer will commence and advance the bidding at levels and in increments the auctioneer considers appropriate (including by reference to any advance bids made). The auctioneer has discretion to vary bid increments in the auction room and on the telephone but Bidders using Online Platforms may not be able to place a bid that is less than a whole bidding increment above the previous bid.

(b) In a timed auction, bidding opens at an amount that is at or below the low estimate for the Lot and escalates in bid increments that we determine. We may vary the amount of the bid increments during a timed auction. Lots will be closed sequentially, either by the online system or, in some cases, by a live auctioneer. If closed by the online system, Lots will close sequentially in one-minute intervals unless a bid is placed within one minute of a Lot's scheduled closing time, in which case we will extend the sale of that Lot by two minutes from the time of the last bid and such extensions may be repeated for a maximum period of two hours. The extension of any Lot's closing time does not affect any other Lot's closing time; therefore, it is possible that Lots will close out of numerical Lot order.

(c) With respect to Parcels, at the auctioneer's discretion, the successful Bidder of the first Lot in a Parcel will have the option, but not the obligation, to purchase in consecutive order one or more of the remaining Lots in the Parcel, each at the same successful bid price as the first Lot. If any Lots in the Parcel are not purchased, the auctioneer will open the bidding on the next unsold Lot in the Parcel, and the successful Bidder of that Lot will have the option, but not the obligation, to purchase in consecutive order one or more, if any, of the remaining Lots in the Parcel, each at the newly-established successful bid price.

(d) The auctioneer (or, in a timed auction, the online system) may open bidding on any Lot by placing a bid on behalf of the Seller below the Reserve. The auctioneer may further bid on behalf of the Seller, up to but not at the Reserve, by placing successive or consecutive bids for a Lot, or by placing bids in response to other Bidders; in a timed auction, such bids will be counted toward the total bid count displayed on the Online Platform.

(e) The auctioneer (or, in a timed auction, the online system) may refuse or reject any bid, including bids that have previously been accepted, withdraw any Lot, or reopen or continue the bidding (including after the fall of the hammer or, in a timed auction, the close of a Lot). If the Reserve for a Lot is not met, the auctioneer may withdraw the Lot from sale, and the auctioneer or online system will announce that the withdrawn Lot has been "passed", "withdrawn", "returned to owner," "unsold," "bought-in" or the equivalent.

(f) In the case of error or dispute with respect to bidding, either during or after the auction, we in our sole discretion may refuse any bid, withdraw a Lot, determine who the Buyer is, continue or re-open the bidding, cancel the sale of a Lot, or re-offer and re-sell a Lot (including after the fall of the hammer or, in a timed auction, the close of a Lot), and take such other action as we reasonably deem appropriate. In the case of any dispute, our sale record will be absolute and final. In the event of any discrepancy between any online records or messages provided to you and our sale record, our sale record will prevail. Where we decide to cancel the sale of a Lot or to re-offer and sell a Lot following an error or dispute with respect to bidding, we will notify the Buyer of such decision as soon as reasonably practicable.

(g) Subject to Condition 7(e), the Buyer will be: in a live auction, the highest Bidder accepted for a Lot at the fall of the hammer; in a timed auction, the highest Bidder accepted for a Lot on the close of the Lot; in the case of a Bidder bidding as agent, such Bidder's principal will be the Buyer. This means that, subject to Condition 7(e), the sale contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer in a live auction, or on the close of a Lot in a timed auction, whereupon the Buyer becomes liable to pay the full Purchase Price and any applicable Buyer's Expenses. The sale contract between the Seller and the Buyer of a Lot will be final at the end of the auction session.

(h) Any post-auction sale of Lots will be made pursuant to these Conditions of Business for Buyers.

8. PAYMENT

(a) Generally.

(i) Buyers will be invoiced after the sale. For online Bidders, the purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on our website is provided for your convenience only. In the event of any discrepancy between the online purchase information and the invoice we send you following the sale, the invoice will prevail. We may process payments through third-party service providers, which may post operating rules related to payment on their respective websites and change such rules from time to time. For credit card payments, you authorize us, and our third-party service providers, to immediately charge your selected payment method for all amounts presented to you in the checkout and purchase process.

(ii) For auction Lots, the Buyer's Premium and Overhead Premium will be added to the Hammer Price on a per-Lot basis and are payable by the Buyer as part of the Purchase Price.

(iii) The Buyer also must pay as part of the Purchase Price any applicable sales tax, compensating use tax, VAT, consumption tax, goods or services tax or other indirect taxes, luxury tax, excise tax, and duties or tariffs (collectively, "**Taxes**"), as well as any applicable artist resale right royalty, on the purchase of a Lot where and as required by applicable law. We will collect any applicable Taxes and artist resale right royalty on the purchase of a Lot where and as required by applicable law. The Buyer shall pay the Purchase Price in full without any deduction for taxes of any kind, unless such deduction is required by law. In any such case, the amount due to us from the Buyer will be increased to an amount that after deduction for any such taxes leaves an amount equal to the Purchase Price.

(iv) Payment of the Purchase Price for a Lot and any Buyer's Expenses is due from the Buyer in the currency of the relevant sale (except to the extent permitted in Condition 8(b)) immediately upon conclusion of the auction, notwithstanding any requirements for export, import or other permit. The Buyer's obligation to pay the full Purchase Price and any applicable Buyer's Expenses is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever.

(v) We will not accept payment from a source other than the Buyer. If you are registered to bid as a company, your company will need to pay for any purchases in the name of the company via an accepted payment method. Partial payment for a Lot is not permitted.

(vi) Title in a purchased Lot will not pass to the Buyer until we have received the full Purchase Price in cleared funds. We will release a Lot to the Buyer or Buyer's agent after we have received from the Buyer the full Purchase Price and any applicable Buyer's Expenses in cleared funds and appropriate identification of the Buyer and Buyer's agent (if any), unless we are prevented from doing so by an event beyond our control. Any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the full Purchase Price and any applicable Buyer's Expenses.

(b) Payment in cryptocurrency: for Lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 8(b) in addition to the terms set forth in Condition 8(a) above.

(i) We will accept payment in cryptocurrency only for Lots designated as eligible for such in the Catalogue or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: Bitcoin (BTC), Ether (ETH) and USD Coin (USDC).

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced, and Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from us, and payment must be made between the hours of 9:00am and 12:00pm Eastern Time, Monday through Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in your name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and we may require you to provide documentation to confirm that you own the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 8(b). If you make payment in cryptocurrency other than in accordance with Condition 8(b), including where we determine or reasonably believe, in our sole discretion, that any of your representations and warranties are inaccurate, incomplete or breached, we may, in our sole discretion, return those funds to you, hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and require you to pay in the fiat currency of the sale. In addition, in the event we make any refund of Taxes to you and you paid such Taxes using cryptocurrency, you understand and agree that we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us for such Taxes; (2) the amount(s) in fiat currency that we invoiced to you for such Taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid for such Taxes. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(vi) Once you initiate a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by us. You are responsible for verifying that you have sent the correct amount to the correct digital wallet address.

(vii) If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (1) you own the digital wallet and the cryptocurrency used to make payment; (2) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; (3) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; and (4) your payment in cryptocurrency will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws. We may, in our sole discretion, refuse payment in cryptocurrency from any Buyer if we reasonably determine any of the Buyer's representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

(viii) We shall have no liability for any payment made by you in cryptocurrency that is not received by us for whatever reason.

(ix) You acknowledge the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorized access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavorable exchange rates; and the risk of unfavorable regulatory intervention and/or tax treatment in relation to transaction in such currency. We will have no liability for any of the foregoing.

9. Consequences of Late- or Non-payment

(a) The Buyer is required to pay the full Purchase Price for a Lot and any applicable Buyer's Expenses in cleared funds within five days of the auction. If the Buyer fails to do so without our prior agreement, the Buyer will be in default. In such case, without prejudice to any rights or remedies the Seller may have, we may in our sole discretion exercise one or more of the following rights or remedies in respect of each Lot for which the Buyer has failed to pay in full, to the fullest extent permitted by law, in addition to any and all other rights or remedies available to us or the Seller by law or in equity:

(i) store the Lot at our premises or, if the Lot is an NFT, in our or the Seller's digital wallet, or elsewhere at the Buyer's sole risk and expense;

(ii) cancel the sale of the Lot;

(iii) set off any amounts owed to the Buyer by a Sotheby's Group Company against any amounts outstanding from the Buyer in respect of the Lot;

(iv) apply any payments made to us by the Buyer as part of the Purchase Price and Buyer's Expenses towards such Lot or any other Lot purchased by the Buyer, or to any shortfall on the resale of any Lot pursuant to paragraph (viii) below, or to any damages suffered by us as a result of breach of contract by the Buyer;

(v) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(vi) charge interest at the annual percentage rate of 6% above the prime rate, but in no event greater than the maximum rate permitted by law, from the date on which payment is due to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(vii) retain or exercise a lien over any of the Buyer's property that is in the possession of a Sotheby's Group Company, in which case we will inform the Buyer, and we may thereafter arrange the sale of such property and apply the proceeds to the amount outstanding;

(viii) resell the Lot at the Buyer's expense either at auction or by private sale, with estimates and reserves set at our discretion, and in the event such resale is for less than the sum of the Purchase Price and applicable Buyer's Expenses for that Lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(ix) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that Lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; and

(x) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs, and in such case, we will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

(b) In the event the Buyer fails to pay any or all of the Purchase Price for a Lot and we elect to pay the Seller any portion or all of the sale proceeds, the Buyer acknowledges that we will have all of the rights that the Seller would otherwise have against the Buyer for any such amount, whether at law, in equity, or under these Conditions of Business for Buyers.

(c) A defaulting Buyer will be deemed to have granted and assigned to us and each other Sotheby's Group Company a continuing security interest of first priority in any property or money of or owing to such Buyer in the possession, custody or control of us or any other Sotheby's Group Company, in each case whether at the time of the applicable sale, the default or if acquired at any time thereafter, and we and each other Sotheby's Group Company may retain and apply such property or money as collateral security for the obligations due to us or to any other Sotheby's Group Company. We and each other Sotheby's Group Company will have all of the rights accorded a secured party under the New York Uniform Commercial Code. A defaulting Buyer hereby agrees that we and each other Sotheby's Group Company may file financing statements under the New York Uniform Commercial Code without the Buyer's signature.

10. COLLECTION AND DELIVERY OF PURCHASES

(a) The provisions of this Condition 10(a) apply to all Lots (or portions of Lots) that are not NFTs:

(i) The Buyer is obliged to arrange collection of purchased Lots no later than 30 calendar days after the date of sale, or if applicable, within the time stipulated in the relevant sale information available on our website.

(ii) Except as set out in this Condition 10(a)(ii), all packing and handling are at the Buyer's risk. We will not be liable for any acts or omissions of third-party packers or shippers. For Lots from a Wine & Spirits auction where we arrange for domestic shipping at your request on your behalf, we will charge you a non-refundable fee at a rate of 1% of the Purchase Price for all domestic shipments arranged. Such fee covers property handling and administration and bearing liability for loss or damage to the Property while in our possession. We will only be liable for breakage or loss during transit. All packages must be inspected upon receipt and breakage or loss reported to us immediately upon delivery of the property. We will not refund any shipping charges, packing charges, or fees.

(iii) If you request Sotheby's to assist with shipping purchased Lots to you, we will include a shipping quote outlining the Buyer's shipping costs (the "**Buyer's Shipping Quote**"). For international Buyers, the Buyer's Shipping Quote will be exclusive of any taxes or duties, and it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third-party charges necessary to facilitate shipment. Once you have accepted the Buyer's Shipping Quote and we have received in full the Purchase Price, applicable Buyer's Expenses and you have paid in full the amount stated in the Buyer's Shipping Quote by the payment deadline, we will arrange shipment of the Lot to you to the address you provided on your account following conclusion of the sale. Purchased Lots cannot be delivered to P.O. boxes, and we are unable to arrange delivery to those locations specified as excluded zones in the shipping costs calculator that is available on the Online Platform. If you request delivery of a Lot to any such destination, we reserve the right to require you to collect the Lot from us or to arrange delivery of the Lot by a third-party carrier.

(iv) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a Lot within 30 calendar days of the conclusion of the auction, we will store the Lot at the Buyer's expense and risk at our premises or with a third party. Regarding uncollected Lots from a Wine & Spirits auction, if a purchased Lot remains uncollected after 90 days, we may send it to our wine warehouse, upon which time applicable state and local sales tax will be charged. The Buyer hereby agrees to the Virtual Cellar Terms of Use, Storage Terms of Use and Auto-Renewal Policy with regard to the storage of such Lot(s), which can be found at https://www.sothebyswine.com/ny/storage.

(v) If a purchased Lot is not collected within six months of the auction, the Buyer authorizes us, having given notice to the Buyer, to arrange a resale of the Lot by auction or private sale, with estimates and reserves at our discretion. Any such sale conducted by a Sotheby's Group Company will be conducted under the standard Conditions of Business for Sellers and the Conditions of Business for Buyers, if any, applicable to the relevant sale. If the Lot sells, we will be entitled to deduct from the sale proceeds our standard seller's commission and any other costs we incur in selling the Lot, and any excess will be remitted to the Buyer.

(b) The provisions of this Condition 10(b) apply to all Lots (or portions of Lots) that are NFTs:

(i) In order to receive an NFT, you must have a digital wallet that is capable of supporting and accepting the NFT, that you own, and to which you have access. You understand and acknowledge that not all digital wallets can support storage of a non-fungible token, and that if your wallet does not support storage of the NFT purchased by you, you may not be able to access that NFT. If you fail to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five business days of the conclusion of the sale, we may, in our sole discretion, treat the NFT as transferred to you for purposes of Condition 11(a)(iii), treat the NFT Lot as a Lot for which the Buyer has failed to pay in full for purposes of Condition 9, and hold you responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.).

(ii) We or the Seller will mint or transfer the NFT to the digital wallet that you have specified, after you have met the conditions in Condition 8 and subject to any additional timing or criteria included in the Catalogue or other descriptions of the Lot. We or the Seller will transfer the NFT to the wallet address specified by you and are not responsible for confirming that you have supplied us with the correct or a valid address. We and the Seller are not responsible if the transfer of the NFT to your wallet fails, unless such failure is the result of us sending the NFT to a wallet address other than the one provided by you.

11. RISK AND RESPONSIBILITY FOR LOTS

(a) Risk and responsibility for a purchased Lot will transfer to the Buyer as follows:

(i) for Lots (or portions of Lots) that are not NFTs in live auctions: on the earlier of: (1) collection of the Lot, or (2) the 31st calendar day after the sale, or if applicable, the expiry of the time specified in the special sale information available on our website, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. For any Lots stored at a third-party location and not available for collection from our premises, your provision to us of instructions authorizing the release to you or your agent shall constitute collection by the Buyer.

(ii) for Lots (or portions of Lots) that are not NFTs in timed auctions: (1) if we dispatch the Lot to the Buyer (using the method of shipping the Buyer specified for the Lot), when the Lot comes into the physical possession of the Buyer or the Buyer's designated agent or (2) if collection by the Buyer is available, when the Buyer or the Buyer's designated agent collects the Lot, except that in either of the foregoing, risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. If you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 12 below), you acknowledge that the Lot is at your risk and that you should therefore insure the Lot against loss or damage until it is returned to us.

(iii) For Lots (or portions of Lots) that are NFTs: After transfer of the NFT to the digital wallet specified by you, you are responsible for secure storage of the NFT in the wallet or other storage mechanism you use to receive and/or hold the NFT. You are solely responsible for any risks associated with the transferring, creating, holding, storing, or use of NFTs or a digital wallet, as applicable, including network failures or disruptions; corrupted wallet files; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of attack against the NFT; risk of losing access to the NFT due to loss of private key(s); custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; failure to provide appropriate maintenance (including without limitation hosting); and other unanticipated risks. Neither we nor the Seller will not be responsible for any such risks or losses.

(b) Once risk passes to the Buyer, the Buyer irrevocably releases us and each other Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller, from any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees) for loss of or damage to the Lot.

(c) Before risk and responsibility for a purchased Lot transfers to the Buyer in accordance with this Condition 11, we assume liability for loss or damage to a Lot, subject to the exclusions set out in paragraph (d) below. In the event of loss or damage for which we have assumed liability, we will determine the extent of depreciation to the Lot, if any, caused by the loss or damage and compensate the Buyer in respect of that loss up to the amount of the Purchase Price paid by the Buyer for the Lot.

(d) We will not be liable for any loss or damage (1) caused by any process undertaken by independent contractors engaged with your consent, including but not limited to for restoration, conservation, framing or cleaning; (2) caused to frames or to glass covering prints, paintings or other flat works; or (3) caused by changes in humidity or temperature (as long as we take reasonable care in handling the Lot), normal wear and tear, gradual deterioration or inherent vice or defect (including woodworm), war, any act or acts of terrorism (as defined by our insurers), nuclear fission, radioactive contamination, or chemical, bio-chemical or electromagnetic weapons. If the Lot is an NFT, in addition to the above, we will not be liable for any loss related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(e) Upon your receipt of payment from us for any loss or damage to a Lot in accordance with this Condition 11, you, on your own behalf and on behalf of your insurer(s), irrevocably release us and each other Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller from all liability for loss of or damage to such Lot and irrevocably waive all rights and claims that you might have against us or any other Sotheby's Group Company, our or their respective officers or employees, agents, warehouses or the Seller in connection with the same.

12. CONSUMER CANCELLATION

(a) Timed Auction Cancellation of Purchase

(i) If you are a "**Consumer**" (namely a person acting for purposes that are wholly or mainly outside of your trade, business, craft or profession) who habitually resides in the European Union or United Kingdom and the Seller is a "**Trader**" (namely a Seller acting for purposes relating to their trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf), then you have the right to cancel your online purchase of goods (except for goods that are personalized or made to the Buyer's specifications) (the "**Consumer Cancellation Right**") for any reason during the period of 14 calendar days after you or your designated agent (other than the carrier) acquires physical possession of the Lot or, if the Lot is an NFT, after the date that you have submitted payment but before we or the Seller have initiated the transfer of the NFT to the wallet specified by you (the "**Consumer Cancellation Period**"). Once, however, we or the Seller have initiated the transfer of the NFT to the wallet specified by you, you agree that you will no longer have the right to cancel the sale under the terms of this Condition. To exercise the Consumer Cancellation Right in relation to a Lot, the Consumer must (1) notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email or you may use the model cancellation form provided in Condition 12(c)) prior to the end of the Consumer Cancellation Period, and (2) for Lots that are not NFTs, return the Lot to us in the same condition as when you or your representative received it, by no later than 14 calendar days after providing notice of intent to cancel.

(ii) You shall return the Lot or deliver it to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you notify us of your intention to cancel your purchase of the Lot. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You must bear the direct costs of returning the Lot. If we had arranged for the Lot to be delivered to you, we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery, but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

(iii) If the foregoing conditions for exercising the Consumer Cancellation Right are met, we will reimburse the Buyer for Purchase Price, if paid, plus standard delivery charges, if we are required to do so in accordance with the Consumer Cancellation Right. We will not process the reimbursement unless and until the Lot is returned to us or you have supplied us with evidence of having returned the Lot to us.

(iv) We will make the reimbursement to the Buyer using the same method of payment as the Buyer used for the initial transaction, unless expressly agreed otherwise. We will not charge the Buyer any fee in connection with processing the reimbursement.

(v) We will not reimburse the Buyer for any supplementary costs that arose if you chose a type of delivery other than the least expensive type of standard delivery offered by us or any import duties you incur as a result of you returning the Lot to us. We are entitled to deduct from the reimbursement the amount of any loss in value of the Lot that is caused as a result of unnecessary handling by you.

(vi) If you exercise a Consumer Cancellation Right pursuant to this Condition 12 and you paid any amount(s) due using cryptocurrency, we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us; (2) the amount(s) in fiat currency that we invoiced to you; or (3) the fiat currency equivalent, based on the exchange rate quoted by a financial entity designated by us, at the time the refund is made of the amount(s) of cryptocurrency that you paid. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(b) Cancellation of Delivery Services

(i) If you are a Consumer who habitually resides in the European Union or United Kingdom, then you have the right to cancel the contract for any delivery services in connection with your purchase of a Lot (the "**Services Cancellation Right**") for any reason during the period of 14 calendar days after the conclusion of the contract for delivery services (the "**Services Cancellation Period**").

(ii) If you request us to begin performance of the delivery services during the Services Cancellation Period and subsequently decide to exercise your right to cancel the provision of services during the Services Cancellation Period, you shall pay us the cost of the services that have been performed by the time you exercise your cancellation right. We will make any reimbursement due to you not later than 14 days after the date on which we are informed about your decision to cancel the services. We will make the reimbursement to you using the same method of payment as you used for the initial transaction, unless expressly agreed otherwise. We will not charge any fee in connection with processing the reimbursement.

(c) To exercise a Consumer or Services Cancellation Right, you must notify us of your intention to cancel by a clear statement (e.g. a letter sent by post, fax or email) prior to the end of the Consumer or Services Cancellation Period. Alternatively, you may use the following model cancellation form:

To: Sotheby's [insert the name of the company within the Sotheby's Group conducting the relevant sale]

I/We hereby give notice that I/We* cancel [my/our online purchase of the following goods[*]][the provision of the following delivery services [*]].*

Ordered on [*]/received on [*].

Name of Consumer(s):

Address of Consumer(s):

Signature of Consumer(s) [only if the notification is in hard copy]

Date:

[*] Delete as appropriate

13. EXCLUSIONS AND LIMITATIONS OF LIABILITY

(a) Generally

(i) Neither we nor the Seller will be liable for errors or omissions in the glossary of terms, if any, or the Catalogue or other descriptions of the Lot, though if we discover a material error or omission in such materials prior to the auction, we will endeavor to provide a correction, time permitting.

(ii) We reserve the right to withdraw any Lot before the conclusion of the sale and will have no liability to you for such withdrawal. Regarding Experiences, we reserve the right to withdraw any Experience before or after the sale, and we will have no liability to you for such withdrawal.

(iii) We offer the Online Platforms as a convenience to clients. The application that enables participation via the Online Platforms is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an auction via the Online Platforms and in maintaining continuity of such access. Neither we nor the Seller will be liable to you for any failure to execute bids through our Online Platforms, or errors or omissions in connection therewith, including, without limitation, errors or failures caused by (1) any loss of connection between you and our Online Platforms; (2) a breakdown on or problem with our Online Platforms or other technical services; or (3) a breakdown or problem with your internet connection, computer, mobile device or system.

(iv) We are not liable to you for any acts or omissions in connection with the conduct of the auction or for any matter relating to the sale of any Lot, other than as set out in the Authenticity Guarantee, or as may be required by applicable law.

(v) The Seller of any Lot is not liable to you for any acts or omissions in connection with any matter relating to the sale of such Lot, other than a breach of the express representations and warranties given by the Seller.

(vi) Unless we own a Lot offered for sale, we are not responsible for any breach of these Conditions of Business for Buyers by the Seller.

(vii) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages.

(viii) With respect to Experiences, no Sotheby's Group Company, nor our and their respective officers and employees, will be liable for any negligent act or omission of any person or entity providing any goods or services arising out of or in connection with the fulfillment of an Experience or the Buyer's participation in the Experience, or for any claims, causes of action, liabilities, damages, losses, or expenses (including but not limited to reasonable attorneys' fees) arising out of or in connection with the Buyer's interaction with the Seller or any third party in connection with an Experience.

(ix) Without prejudice to Conditions 13(a)(i)-(viii), our and the Seller's aggregate liability to you under these Conditions of Business for Buyers for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot actually paid, except in the case of our willful misconduct or fraud, or in the case of death or personal injury caused by our negligent acts or omissions.

(b) In addition to the terms set forth in Condition 13(a) above and without limiting Condition 3(j) above in any way, NFTs shall be subject to the additional terms in this Condition 13(b).

(i) We are only selling the ownership rights to the NFT and in no way are we responsible for any resales or secondary market sales of the NFT or the Referenced Content or any iterations of the same. Any copyright(s) in and to the NFT and Referenced Content, including but not limited to, any reproduction rights in any Referenced Content, remain with the creator(s) thereof, and the purchase of the NFT does not constitute an assignment of any copyright(s) in and to the NFT or Referenced

Content. If you purchase an NFT, then, including without limitation, these Conditions of Business for Buyers, and any Listing Terms, we hereby grant you a worldwide, non-exclusive, non-transferable, royalty-free license to use, copy and display the NFT and the Referenced Content for such purchased NFT solely for the following purposes: (a) for your own personal, non-commercial use; (b) as part of a marketplace that permits the purchase and sale of your NFTs; or (c) as part of a third party website or application that permits the inclusion, involvement, or participation of your NFT. This license only lasts as long as you are the valid owner and holder of the NFT associated with the Referenced Content. If you sell or transfer the NFT to another person, this license will transfer to such other owner or holder of the NFT, and you will no longer have the benefits of such license. All rights not expressly granted herein are reserved.

(ii) You agree that you may not, nor permit any third party to do or attempt to do any of the following without our (or, as applicable, our licensors') express prior written consent in each case: (a) modify the Referenced Content for NFTs in any way, including, without limitation, the shapes, designs, drawings, attributes, or color schemes; (b) use the Referenced Content for your NFT to advertise, market, or sell any third party product or service; (c) use the Referenced Content for your NFT for any derogatory or defamatory purpose that creates harmful associations or a risk of harm, damage or liability to any of the Sotheby's Group Companies, e.g., in connection with images, videos, or other forms of media that depict hatred, intolerance, violence, cruelty, or anything else that could reasonably be found to constitute hate speech or otherwise infringe upon the rights of others; (d) sell, distribute for commercial gain (including, without limitation, giving away in the hopes of eventual commercial gain), or otherwise commercialize merchandise that includes, contains, or consists of the Referenced Content for your NFT; (e) attempt to trademark, copyright, or otherwise acquire additional intellectual property rights in or to the Referenced Content for your NFT; (f) create, sell or attempt to create or sell fractionalized interests in the Referenced Content or any NFT; or (g) otherwise utilize the Referenced Content for your NFT for your or any third party's commercial benefit.

(iii) If the Referenced Content associated with your NFT contains third party copyrights, trade secrets, trademarks, know-how, patent rights or any other intellectual property rights recognized in any country or jurisdiction in the world (collectively, "**Third Party IP**") (e.g., licensed intellectual property from any rights holder, such as music performance rights or publicity rights), you understand and agree as follows: (a) you will not have the right to use such Third Party IP in any way except as incorporated in the Referenced Content for your NFT, and subject to the license and restrictions contained herein; (b) depending on the nature of the license granted from the owner of the Third Party IP, we may need to (and reserve every right to) pass through additional restrictions on your ability to use the Referenced Content; (c) to the extent that we inform you of such additional restrictions, you will be responsible for complying with all such restrictions from the date that you receive the notice, and that failure to do so will be deemed a breach of the license contained herein; (d) such third party owns and retains all right, title and interest in and to such Third Party IP except as expressly licensed hereunder; and (e) the licensor of such Third Party IP shall be a third-party beneficiary of (but not a party to), and entitled to enforce, these Conditions of Business for Buyers against you with respect to such Third Party IP.

(iv) Transfer of ownership to an NFT will not guarantee that you will continue to have access to the Referenced Content to which it relates and you further acknowledge and agree to the risks associated with purchasing, using, transferring, and owning NFTs, as applicable, including, but not limited to, telecommunications, network, server, or blockchain failures, malfunctions, or disruptions; risk of losing access to the NFT due to lost or forgotten private key(s) or password(s) or corrupted wallet files; mis-typed addresses or incorrectly constructed transactions; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of cyber-security attack; custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; and other unanticipated risks.

(v) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages, including, as applicable, damages relating to any of the risks or disclaimed attributes set forth in Condition 13(b)(iii). In addition to the above, we will not be liable for any loss whatsoever related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(vi) You have sufficient understanding of NFTs, digital wallets and other storage mechanisms, cryptocurrencies, blockchain technology, and the use, characteristics, functionality, programming, and/or other material characteristics of all of the foregoing, to fully understand and agree to these Conditions of Business for Buyers and the disclaimers and risks outlined herein, or have consulted with professional advisors in relation to the foregoing such that any participation by you in the auction of any NFT constitutes an informed acceptance of such disclaimers and risks.

14. DATA PROTECTION

(a) We will hold and process your personal information and may share it with another Sotheby's Group Company for use as described in, and in line with, our Privacy Policy published on our website https://www.sothebys.com/privacy-policy or available on request by email to enquiries@sothebys.com.

(b) We may film auctions or other activities on any Sotheby's Group Company's premises and such recordings may be transmitted over the internet via our website or other Online Platforms or social media. Online and telephone bids may be recorded and you agree to such recording.

15. AUTHENTICITY GUARANTEE

(a) We, as principal, provide an Authenticity Guarantee to the Buyer, subject to the following terms and conditions, that the information regarding authorship, period or origin set out in the Guarantee Line (as defined) is correct. The "**Guarantee Line**" for each Lot is set out on the respective Lot page in the online Catalogue on our website and, where applicable, in the Guarantee Line Schedule in the hardcopy Catalogue (if any). Notwithstanding anything to the contrary in this Condition 15, with respect to NFTs, unless otherwise set forth on the respective Lot page on our website, the Guarantee Line is regarding the authorship of the Referenced Content, if any. The Guarantee Line may be amended by a salesroom or website posting or announcement. Buyers should refer to the glossary of terms, if any, for an explanation of terminology used in the Guarantee Line.

(b) The Authenticity Guarantee is provided for a period of five years after the date of the auction (the "**Guarantee Period**"), except as otherwise provided below.

(c) The Authenticity Guarantee is provided solely for the benefit of the Buyer and cannot be transferred to any third party.

(d) To claim under the Authenticity Guarantee, the Buyer must:

(i) notify us in writing within three months of receiving any information that causes the Buyer to question the correctness of the Guarantee Line and in any event by no later than the expiry of the Guarantee Period, specifying the Lot number and the date of the sale in which it was purchased, and providing all the information in the Buyer's possession in support of the Buyer's claim; and

(ii) return the Lot to us or, at our direction, to the Seller or another third party, in the same condition as at the date of sale to the Buyer and be able to transfer good title in the Lot, free from any third-party interest or claim(s) arising after the date of the sale.

In addition, we may also require the Buyer to obtain at the Buyer's cost the reports of two independent and recognized experts in the field, mutually acceptable to us and the Buyer. We will not be bound by any such reports and we reserve the right to seek additional expert advice at our expense.

(e) We reserve, in our absolute discretion as principal, the right to reject a claim under the Authenticity Guarantee if:

(i) the Guarantee Line was in accordance with the opinions of scholars and experts, which are generally accepted and known or privately expressed to us, as at the date of the sale, or the Lot description indicated that there was a conflict of such opinions;

(ii) the only method of establishing that the Guarantee Line was incorrect at the date of the sale would have been by means or processes not then generally available or accepted, unreasonably expensive or impractical to use, or likely to have caused damage or loss of value to the Lot;

(iii) the manner in which the Guarantee Line is said to be incorrect is due only to damage, restoration, modification work of any kind (including repainting or over-painting) present at the time of the sale, or the inability of the manufacturer, maker or relevant archives to confirm the correctness of the Guarantee Line; or

(iv) the manner in which the Guarantee Line is incorrect does not result in a material loss in value of the Lot.

(f) Subject to the above, if we reasonably determine that the Guarantee Line in respect of a Lot is not correct, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale.

(g) The Buyer acknowledges and agrees that rescission of the sale and the refund of the Purchase Price is the Buyer's sole remedy available under the Authenticity Guarantee and is in lieu of any other remedy that might otherwise be available to the Buyer as a matter of law or in equity.

(h) Additional provisions specific to Lots in Jewelry, Wine & Spirits, Tea and Books & Manuscripts auctions:

(i) With respect to Lots containing any gemstone, jade or pearls, the Authenticity Guarantee is that the gemstone or pearls are genuine or of natural origin, and the Guarantee Period for any claim that the gemstone or pearls are not genuine or of natural origin is 21 days from the date of the sale.

(ii) With respect to Lots sold in a Wine & Spirits or Tea auction, the Authenticity Guarantee is that the producer and vintage (and for Tea, type) is as stated in the Guarantee Line, and the Guarantee Period is 21 days from the date of the auction.

(iii) With respect to Lots sold in a Books & Manuscripts auction, the Authenticity Guarantee also includes a guarantee to the Buyer for a Guarantee Period of 21 days from the date of the auction that, subject to Conditions 15(c)-(g), the Lot's text and/or illustrations are not materially defective. Subject to the following exceptions, if we reasonably determine that the text or illustrations in a Lot are materially defective, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale. We reserve the right to reject a claim under this Condition 15(h) if:

(1) the Lot comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing;

(2) in the case of a manuscript, the Lot was not described in the Catalogue as complete;

(3) the defect complained of was mentioned in the Lot description or the item complained of was sold un-named in a Lot;

(4) the defect complained of is not a defect in text or illustration, such as without limitation, damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or half titles or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates, or is based on the age of hand-coloring in maps, atlases or books; or

(5) the manner in which the text or illustrations are defective does not result in a material loss in value of the Lot.

(i) For the avoidance of any doubt, the Authenticity Guarantee does not limit any rights or remedies that may be available to the Buyer under the applicable law and that cannot by law be excluded or limited by these Conditions of Business for Buyers.

16. MISCELLANEOUS

(a) You shall provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law or to evidence your authority to enter into these Conditions of Business for Buyers. If you are an agent acting on behalf of a principal, you shall also disclose to us the identity of the principal and provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law with respect to you and the principal or to evidence your authority to bid on behalf of and to bind the principal. We reserve the right to seek identification of the source of funds received. If we have not completed our enquiries in respect of Know Your Client, Sanctions, anti-money laundering, anti-terrorist financing or other checks as we consider appropriate concerning you (or your principal, if applicable) to our satisfaction or if we are not satisfied in our sole discretion with the results of such enquiries, we may, in our sole discretion, prohibit you or the principal from bidding, or not complete, cancel or rescind the sale of any Lot, including refusing or returning any payment, as appropriate, and take any further action required or permitted under applicable law without any liability to you.

(b) You are personally liable for your bid. If you are an agent acting on behalf of a principal, you and your principal are bound by the terms of these Conditions of Business for Buyers and jointly and severally assume your obligations and liabilities under them.

(c) We own the exclusive copyright to all images and written material we produce relating to each Lot. You cannot use them without our prior written permission. We may use them as we deem appropriate, to the extent permitted by law, before, during or after the sale of a Lot.

(d) The Conditions of Business for Buyers, including the Authenticity Guarantee, and the express representations and warranties and indemnity given by the Seller together are the entire agreement between us, the Seller and you with respect to the subject matter hereof and supersedes all prior or contemporaneous written, oral or implied understandings, representations or agreements relating to the subject matter of this agreement. If any part of this agreement is deemed invalid or unenforceable, such invalidity or unenforceability will not affect the remaining provisions, which will remain in full force and effect. No act, omission or delay by us shall be deemed a waiver or release of any of our rights.

(e) These Conditions of Business for Buyers are binding upon, and inures to the benefit of, you, your estate, heirs, executors, devisees, representatives, administrators, successors and permitted assigns.

(f) You may not assign or delegate your rights or obligations under these Conditions of Business without our prior written consent.

(g) Notices to us should be in writing and addressed to the department in charge of the sale, quoting the reference number specified for the auction.

17. LAW AND JURISDICTION

This agreement will be governed by and construed in accordance with the laws of the State of New York. In the event of a dispute arising from or relating to this agreement, you agree to submit to the exclusive jurisdiction of the state courts of and the federal courts sitting in the State and County of New York, though we will retain the right to bring proceedings in a court other than the state and federal courts sitting in the State and County of New York.

Last Modified August 30, 2022

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Business for Buyers, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Business for Buyers, as amended by any oral announcement or posted notices.

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Business for Buyers will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

▵ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⋗ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party's possible participation in the sale Is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party's possible participation in the sale Is not known until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

❋ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

✧ Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ✧ in the lot's specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

⊖ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior

to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

ʊʊ Cryptocurrency Payments

We will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers (or where applicable, in the Conditions of Sale and Additional Conditions of Sale for Payment by Cryptocurrency) applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

2. BEFORE THE AUCTION

Bidding in advance of the live auction For certain sales, you may bid in advance of the live auction ("Advance Bids") on sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

The Catalogue The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may include in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale, or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

Viewing Property will be available for viewing at an exhibition of the auction property or by appointment only at our New York premises or such other location as we may indicate from time to time as indicated on the webpage for the sale.

Salesroom Notices Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid.
If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public (subject to any governmental health or safety restrictions) without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Absentee Bidding for Live Auctions If you do not wish to bid online during a live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

Advance Bidding for Live Auctions For certain live sales, where Advance Bids are accepted, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Online bidding may not be available for Premium Lots.

In Person Bidding for Live Auctions For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App.

Telephone Bidding for Live Auctions In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

Economic Sanctions The United States, the United Kingdom and the European Union maintain economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States, the United Kingdom and the European Union of certain items originating in sanctioned countries. The purchaser's inability to import any item into these countries or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium and the Overhead Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium and an overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The applicable buyer's premium and overhead premium rates are as set forth in the Conditions of Business for Buyers.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue (subject to any governmental health or safety restrictions). Please contact Post Sale Services for more information regarding paying in person.

Payment by Check Please contact Post Sale Services for information regarding payment by check.

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction".

Collection and Delivery

Post Sale Services

+ 1 212 606 7444

FAX: + 1 212 606 7043

uspostsaleservices@sothebys.com

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Business for Buyers applicable to the sale.

IMPORTANT NOTICES

Property Collection All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Business for Buyers. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices @sothebys.com to start your collection process.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini
The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini
In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini
In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini
In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Follower of Giovanni Bellini
In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini
In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini
In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

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